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Type	Thesis
URL	<a href="https://ualresearchonline.arts.ac.uk/id/eprint/5659/">https://ualresearchonline.arts.ac.uk/id/eprint/5659/</a>
Date	2005
Citation	Payne, Alistair J. (2005) Redefine and reterritorialise: painting as an interdisciplinary form. PhD thesis, University of the Arts London.
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# **Redefine and reterritorialise: painting as an interdisciplinary form**

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Submitted as a partial requirement for the degree of  
Doctor of Philosophy.

Chelsea College of Art and Design,  
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November 2005



# Abstract

Any examination of painting as a practice or discipline must necessarily analyse the philosophical underpinning of formalist modes of thinking. Although contemporary practices are not as driven by the inherent rules of the discipline, they are still dependent upon the theoretical foundations within which they work, and effectively this leads to a retention of medium and material specificity.

In contrast, a different methodological approach potentially changes the way in which painting can be thought and is explored within the thesis. The proposition of a particular type of methodological investigation challenges painting, attempting to change its alignment with different mediums or disciplines, by locating the relationship of theoretical models and their direct paradigmatic constraints on practice.

In contrast to an Hegelian philosophical approach, embedded within the formalist critique, Gilles Deleuze's philosophy is present throughout the thesis as a catalyst for re-negotiating both the spaces of theory and the realisation of a painting practice that shares a commonality with Bergsonian and Deleuzian motifs of the 'virtual' rather than the boundaried rule-based and medium-specific limitations of previous formalisms. The notion of interdisciplinarity stems from this particular philosophical investigation, and proposes painting as an intrinsically interdisciplinary practice.

The motivation is to locate the relationship of different theoretical and philosophical models - including the fold, the notion of 'technique', memory, the virtual and duration - in order to establish new ways for thinking concerning painting, and importantly how it can operate in an interdisciplinary manner. In particular the idea of 'change' and 'the new' in relation to Deleuzian 'becomings', in contrast to Hegelian dialectics, drives the theoretical investigation, and how this challenges the idea of painting now.

The research thinks through these integral component elements in terms of painting and analyses various examples of artworks and architectural projects (stemming from Deleuze's ideas including Greg Lynn and Bernard Cache), incorporating a new alignment with notions of spatiality and duration, which in turn constitutes a reterritorialisation of both painting and thinking as practices.

# Acknowledgements

I would like to thank David Ryan, Gary Woodley and Professor Andrew Benjamin for their support and excellent supervision. Thanks also to Professor Toshio Watanabe, Helen Stochaj, Becky Parker, Matthew Grigson, Leo Geissler and Sheena Bateman for the continual support from the Research office at Chelsea and The University of Arts, and also to the other research students, especially the 'reading group'. Special thanks must go to Sharon Hall at MMU, for her support and advice throughout the project. Special thanks also to my family and in particular Sarah for her continual support and encouragement during the research.

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# Introduction



This research project has developed from initial formalist concerns, where a deconstructive approach or method was applied to, or taken towards, the creation of practice. The purpose for it was based in the representation of the material components of painting itself, then juxtaposing them in order to alter a method of constructing and perceiving the practice of painting. The realisation that this method led to an internal and effectively bounded or boundaried state in which change (a shift in the physical construction of painting) could take place has subsequently led to a shift in the practice where a more fluid and open state for the mutability of both form and meaning can be approached. This has been driven through a vital shift in the theoretical/philosophical position, which forms the structure of the second section of the thesis. It also grounds a questioning of the specific materiality of painting, in terms of how this affects its closure or completeness (as painting) and creates the identity of the object. The research aims at challenging the idea of a specific materiality or paradigmatic structure for painting and also presents a different method for thinking about and understanding another way in which painting can be perceived.

The structure of the thesis takes the following form; the first section includes the methodology and the practice review - contextualising the research - and the second section contains four chapters, titled *Fluid surfaces*, *Territorial rupture*, *Open space* and *On practice*, which present and discuss the potential for a shift or difference in the manner in which painting can be considered.

The methodology is split into four distinct sections; initially this involves a critique of formalism, and contains a discussion of differences in the formalist position, including mapping out the different positions of Clement Greenberg, Michael Fried, Rosalind Krauss and Yves Alain-Bois. The aim is to establish a working method within formalism and highlight philosophical methods within it, including G.W.F. Hegel's influence. Subsequently a shift in the philosophical orientation within architecture will be examined as well as the absorption of different disciplines (architecture and philosophy). The purpose for this is two-fold; initially it is to discuss the shift a particular theoretical or philosophical approach to architecture creates, and then to establish the importance of architecture (especially contemporary architectural thought) to space, surface and territory. This will introduce various ideas from Gilles Deleuze and Henri Bergson, including the introduction of a number of different propositions, which will guide the thesis (for instance; the virtual, de- and reterritorialisation, memory, duration and multiplicity). This is an examination of the philosophical orientation of the research, which is focused upon the fluid and dynamic method of thought generated through an investigation into a methodology associated with the philosophy of Gilles Deleuze. This is initially discussed in terms of the investigation of this type of philosophical thought (or methodological investigation) in contrast to the Hegelian philosophical approach and the possible application of dialectics, which informed to a great extent the modernist art discourse. The notion of change and fluidity in terms of both art practice and vitally a

philosophical shift will also be examined, this leads to one of the main elements within the argument of the thesis; how do different philosophical approaches to art practice define the nature of its making? The first part of the practice review forms a historical review, which maps out a history of painting enabling the contextualisation of the research in terms of its place within the current field of painting. This includes comparing the differences between various contemporary practices, which have a relationship with painting. As will be explained in detail through *Material Specifics* the possibilities of painting as a medium have become refracted; for a long time now its appearance or reference within current artworks has not had to be a puritanical search for internal definitions. There is no one particular route for painting; rather there are multiple routes to multiple (different) practices. As is presented through the review, painting has become refracted in practical terms as well as theoretically and its identity is no longer isolated, introverted and reductive. From wrestling with its own identity (within formalist practices) painting can now have many different identities.

One of the main reasons behind investigating a Deleuzian methodology stems from a closer creative connection to contemporary art practice and shifts from a more formal theoretical (or medium specific) approach. This particular methodological investigation acts as an umbrella under which the more pragmatic methods for change can be actualised. These are based within the central structure of the thesis, and the chapters open three different yet interlinked 'fields' and a



number of philosophical (or theoretical) propositions are examined. The first chapter *Fluid surfaces* examines Deleuze's notion of 'The Fold' in terms of philosophy, painting and architecture and its important connections with surface. The intention is to open out the potential embedded within surface, and the folding between the architectural and painting. The second chapter *Territorial rupture* focuses upon a number of different propositions, including Thomas Kuhn's discussion of paradigms and rules, in terms of research (Kuhn 1996), Heidegger's distinction between techniques and the technical, Deleuze's notion of territory and the importance of deterritorialisation as well as Bernard Cache's discussion of different frames in 'Earth Moves' (Cache 2001). These different propositions are discussed through both the architectural and painting in practical terms. The third chapter *Open space* discusses Rosalind Krauss's text 'Sculpture in the Expanded Field' and also examines the notion of 'The virtual' and Henri Bergson's concept of 'duration', expanding upon a discussion of memory from the last chapter, and closes with the potential embedded within 'becoming' and how this can be related to painting and architecture. The final chapter, *On practice*, presents the practical element of the research discussing the practice in terms of the theoretical component of the text. The chapters are intended to present an alternative way of thinking regarding the structure of painting and each presents both vital links between architecture and painting and also practical methods used within contemporary architectural practice involving propositions raised by Deleuze. In this manner architecture is also an important element

within the research and specifically contemporary architectural theory (for instance Greg Lynn) and how it relates to both an investigation of a Deleuzian methodology (and the actualisation of his philosophical concepts) and ideas concerning fluidity within the genesis of three-dimensional form.

The specific relationship between the practice and theory alters or shifts the approach taken towards the practice by changing the thinking regarding the construction of painting. Rather than internal change within painting as a system the theoretical (philosophical) component allows the practice to be open and interdisciplinary and the relationship to painting becomes part of the work. The concept of painting within this model is changed dramatically from a more formal approach, it becomes a part of the artwork but is not defined by its own materiality or space, rather it exists in a relatively 'underground' manner giving an awareness of something's existence even though it is not physically apparent. The aim through the thesis is to present alternative methods of thought regarding the structure, materiality and space of painting through a particular methodological investigation.

## Section One

# Methodology

## Introduction

The methodology introduces the system of thought, which the thesis will work against, although this is a 'working method', and present an alternative methodological structure, which will guide both the written thesis and the practice and this will lead into the practice review which contextualises the position of painting, from a historical perspective and also discusses the current situation or position of medium in terms of practice.

The methodology is split into three distinct sections; initially this involves a critique of formalism. The basis for this is to present the method and the structure of that particular critique. The research has actually developed from initial formalist concerns, and this section will involve a discussion of differences in the formalist critique, including mapping out the individual positions of Clement Greenberg, Michael Fried, Yves Alain-Bois and Rosalind Krauss. The aim is to establish a working method within formalism and subsequently distinguish a shift away from modernism as a 'pure' critique. In particular by Rosalind Krauss, focusing upon the purpose for this shift in terms of medium, in particular the specifics of a medium (Krauss 2002). This will also approach the idea of a 'paradigm' in relation to Greenbergian formalism and the problems this created for Krauss in terms of critiquing practice. The questioning of the formalist method, based upon dialectics as a method for constructing practice constructs the hinge within the thesis, in other words the presentation of both a working method but also the



problematic of using such a system as a method for critiquing and effectively (subsequently) creating practice.

The second section engages with the philosophical orientation of the modernist critique, highlighting the philosophical (or scientific) method embedded within it (or that it stems from): focusing in particular upon Hegel's influence upon modernism. This will establish the philosophical context of the formalist critique. In order to see the 'idealistic' principle based within Hegel's dialectical method, Karl Marx and Frederick Engels will be discussed in relation to their notion of the 'materialist' dialectical method, as a critique of Hegel. This will be followed by a discussion of the absorption of different disciplines (architecture and philosophy). The purpose for discussing architecture is to enable a critical engagement between new 'techniques' within architecture (and the influence of Deleuze) and an 'expanded' notion of painting.

Finally the third section will introduce a number of different ideas or methods - the structure of the methodology, which will guide the thesis. The methodological investigation will be highlighted and different methods or philosophical concepts will be introduced, for instance, the notion of the virtual, the process or 'method' of reterritorialisation and the structure of multiplicity in connection with (amongst others) Gilles Deleuze and Henri Bergson. It will also establish a number of the differences between Hegel and Deleuze's philosophy. The thesis incorporates an investigation into a Deleuzian methodology and the consequence of his philosophy (thinking) in terms of how practice can be

‘reformulated’. This section will also introduce the structure of the thesis and explain in more detail how the research will be structured.

Finally, this section will introduce a reformulated notion of practice, and describe the manner in which material is being dealt with in the research.

Clement Greenberg in the essay 'Modernist Painting' (Greenberg 1982) discusses a 'contradiction' evident within (modernist) painting (firstly connecting it with Old Masters painting), which he describes as "the enduring presence of flatness under the most vivid illusion of three-dimensional space" (Greenberg 1982. pp. 6). Greenberg states that the contradiction involved can be called (or termed) a 'dialectical tension' (it is in this way that Greenberg initially references Hegelian philosophy), importantly stating that modernists rather than avoid or resolve this contradiction have gone on to reverse it. The contradiction hinges upon the fact that the viewer is made aware of the flatness of the picture plane before - not after - 'being made aware of what the flatness contains'. For Greenberg this is the best method for engaging with a painting. He sees this method as being the success of 'self-criticism', painting judging and shifting itself to create the new. This dialectical twist, positions and accounts for a method within formalism, the contradiction is important and the shift in the orientation of painting and the space of painting creates a 'new' challenge. The dialectical hinge, the 'tension' mentioned earlier allows painting to retain a historicity that links it to the past, with the 'new' surface contradiction shifting the dialectical method of prior painting.

In terms of space, three-dimensionality and abstraction Greenberg suggests that in order for painting to be determined as painting, and he states that this is vital, "Each art had to determine, through the

operations particular to itself, the effects peculiar and exclusive to itself” (Greenberg 1982. pp. 6). This was crucial in terms of representational painting as anything that represented something three-dimensional, even on a two-dimensional plane, alluded to the space of sculpture. This was unacceptable in modernist terms according to Greenberg and so modernist painting moved itself towards abstraction and the flatness of the picture plane.

As Greenberg states “Flatness, two-dimensionality, was the only condition painting shared with no other art, and so Modernist painting oriented itself to flatness as it did to nothing else” (Greenberg 1982. pp. 6). It is both flatness and the delimitations of (that) flatness, which focus painting for Greenberg. These elements he sees as the two conditions of painting which portray the essence of painting most successfully. It is in this manner that painting sets itself apart from the conditions of other mediums. Greenberg goes as far as to say:

By now it has been established, it would seem, that the irreducible essence of pictorial art consists in but two constitutive conventions or norms: flatness and the delimitation of flatness; and that the observance of merely these two norms is enough to create an object which can be experienced as a picture: thus a stretched or tacked-up canvas already exists as a picture - though not necessarily as a *successful* one. (Greenberg 2003. pp. 787)

Through these two ‘norms’ of painting, and the use of the dialectical shift mentioned above, Greenberg is constructing a method, which will enable painting to be reduced to its very essence, the absolute or pure spirit (essence) of painting. It is paintings self-criticism in Greenbergian terms, which follows the dialectical method, the continual questioning of the internal structure of painting itself. It is this, which creates the ‘hinge’



within which dialectics informs and realises 'change'<sup>1</sup> within modernist painting. Greenberg in reference to self-criticism states;

It quickly emerged that the unique and proper area of competence of each art coincided with all that was unique to the nature of its medium. The task of self-criticism became to eliminate from the effects of each art any and every effect that might conceivably be borrowed from or by the medium of any other art. (Greenberg 1982. pp. 6).

He goes on to state;

It was the stressing, however, of the ineluctable flatness of the support that remained most fundamental in the process by which pictorial art criticised and defined itself under Modernism. Flatness alone was unique and exclusive to that art. (Greenberg 1982. pp. 6).

This method of self-critique was aimed at identifying the most important conventions within the medium itself.

This type of self-criticism can be seen as a 'scientific' method evident within Greenberg's formalism, a method hinged upon the internal methods of a discipline, as Greenberg states, "The essence of modernism lies, as I see it, in the use of the characteristic methods of a discipline to criticize the discipline itself - not in order to subvert it, but to entrench it more firmly in its own area of competence" (Greenberg 1982. pp. 5). By this Greenberg is proposing the internal methods of a discipline as the means for that discipline to become more essentially itself, to pull forth the essence of the medium by using methods employed within, and by, that medium itself - he refers to this as "self-referential autonomy" (Greenberg 1982). The methods employed by Greenberg in his modernist critique are based upon the dialectical thinking of the philosopher Georg Hegel, and this will be discussed in greater detail in the next section.

Michael Fried in contrast, whilst initially agreeing with Greenberg's notions in 'Modernist Painting', shifted his appraisal of modernist painting by contradicting or challenging Greenberg on a number of levels whilst constructing his unique view of modernism. In the essay 'Three American Painters', Fried discusses the freedom of painting and sculpture to be able to pursue concerns "intrinsic to themselves". He states that;

This meant that it was now possible to conceive of stylistic change in terms of the decisions of individual artists to engage with the particular formal problems thrown up by the art of the recent past; and in fact the fundamentally Hegelian conception of art history at work in the writings of Wölfflin and Greenberg, whatever its limitations when applied to the art of the more distant past, seems particularly well suited to the actual development of modernism in the visual arts, painting especially. (Fried 1982. pp. 117)

Fried does not radically shift from a Greenbergian analysis but moves the notion away from the pure, or absolute, search for the fundamental components (or essence) of painting towards a slightly broader system, where a dialectical method is used quite differently.

In fact he states that by 1966 (claiming to have only read 'Modernist Painting' in 1965) he "had arrived at a different understanding of the modernist dialectic". A number of the issues of difference between the critiques of Greenberg and Fried revolve around the notion of shape. In the essay by Fried, 'Shape and form', it is the reference to the delimitation of the flatness of the picture plane, this issue is again raised in 'Art and Objecthood' (Fried 1998) looking at the minimalists (or literalists as Fried termed them) links with reduction - which he believes

to be firmly tied to a Greenbergian account of modernism and the vital difference between literalness in terms of modernist painting and being simply literal. Fried also critiques Greenberg's insistence upon a particular type of opticality. Through the essays mentioned above, Fried discusses Greenberg's idea that modernist painting could be reduced to two essential norms, flatness and the delimitation of flatness. For Greenberg these two 'norms' constitute the *essence* of painting and it is this that Fried takes fault with. He states that, "What the modernist painter can be said to discover in his work - what can be said to be revealed to him in it - is not the irreducible essence of *all* painting, but rather that which, at the present moment in painting's history, is capable of convincing him that it can stand in comparison with the painting of both the modernist and the premodernist past whose quality seems to him beyond question." Fried goes on to further elaborate that "flatness and the delimitation of flatness ought not to be thought of as the 'irreducible essence of pictorial art,' but rather as something like the *minimal conditions for something's being seen as a painting*; and that the crucial question is not what those minimal and, so to speak, timeless conditions are, but rather what, at a given moment, is capable of compelling conviction, of succeeding as a painting" (Fried 1998. pp 169, ref. 6). Fried is arguing for a more 'specifically pictorial' element to the work where a pure literalness of reduction, the search for the vital constituent elements - the essential norms of the condition, are seen not to be sufficient. This insufficiency is based upon the realisation that the significance of a purely literal engagement with Greenberg's 'norms' of



painting alienated both the conditions of shape and surface. It is the conviction of painting as painting which Fried champions, Fried states, in response to the formalist critique of Greenberg,

By 1966 I had become unpersuaded by his theorization of the way modernism works (as put forward, for example, in essays like 'Modernist Painting' and 'After Abstract Expressionism'), in particular by his notion that modernism in the arts involved a process of reduction according to which dispensable conventions were progressively discarded until in the end one arrived at a kind of timeless, irreducible core (in painting, flatness and the delimitation of flatness). The implication of this account was that such a core had been the essence of painting all along, a view that seemed to me ahistorical, and I wanted to find an alternative theoretical model that on the one hand would not dissolve into mere relativism and on the other would not lead to what I call the wrong sort of essentialism (Fried 1987. pp. 56-7).

Painting for Fried should be engaged on a purely optical level, it should retain a conviction that it is a painting, effectively brandishing painting in terms of a 'value judgement', and this links to Greenberg's need for painting to identify with what is specific to painting alone. In 'Three American Painters' Fried discusses the importance of the dialectic in terms of modernist painting;

The chief function of the dialectic of modernism in the visual arts has been to provide a principle by which painting can change, transform and renew itself, and by which it is enabled to perpetuate virtually intact, and sometimes even enriched, through each epoch of self renewal, those of its traditional values that do not pertain directly to representation. Thus modernist painting preserves what it can of history, not as an act of piety towards the past but as a source of value in the present and the future (Fried 1982. pp. 118).

The dialectic in terms of modernist painting allows a process of self-identification, in fact a positioning of identity within which the dialectical method can be used to demonstrate and create change, but this change happens within defined boundaries of operation.



Fried goes on to mention notions of time and duration in connection with modernist painting, where he discusses the possibility of painting being non-durational, because he says; “*at every moment the work itself is wholly manifest.*” This accentuates the negation of the bodily presence of the viewer under the terms of modernist painting. This essentially refers to the manner in which the surface or delimitation of flatness orientates the way in which the viewer can confront painting; it is the negation of alternative sensory (and bodily) viewing methods, which allows solely for the visual to be applied. Fried refers to Rosalind Krauss in a footnote to this point where he suggests that Krauss, in ‘The optical unconscious’, is “promulgating a single, unchanging set of misconceived values and assumptions associated with vision. (e.g. vision as a vehicle of pure immediacy, instantaneity, transparency, disembodiedness, self knowledge and autonomy).” The non-durational in terms of painting assists in the creation of autonomy of an object within a definable medium. This point will be raised again towards the end of the thesis (in the final chapter) where a different positioning or reading of duration in terms of artwork and in particular an expanded notion of painting<sup>2</sup> will be discussed. In contrast to the notion of ‘conviction within art practice, in relation to Fried, Hal Foster suggests that;

There’s a line in ‘Art and Objecthood’ to the effect that painting must compel conviction. Now a primary motivation for art of my generation is precisely that it not compel conviction - that it trouble conviction, that it demystify belief: that it not be what it seems to be. (Foster 2004)

It is precisely the literalist’s different sensory engagement with the body, through installation, which Fried describes as distinctly ‘unmodernist’.

And in many ways the art of the 'post'-modernists sought to be 'un'-modernist in their theoretical approach.

A distinct shift in Greenberg's critique must be mentioned at this stage, acknowledged by Rosalind Krauss in 'Art in the Age of the Post-Medium Condition' (Krauss 2000). Krauss states, "no sooner had Greenberg seemed to isolate the essence of painting in flatness than he swung the axis of the field ninety degrees to the actual picture surface to place all the import of painting on the vector that connects viewer and object" (Krauss 2000. pp.29). She goes on to say, "The most serious issue for painting now was to understand not its objective features, such as flatness of the material surface, but its specific mode of address, and to make this the source of a set of new conventions - or what Michael Fried called 'a new art'" (Krauss 2000. pp.29). This new "opticality" shifted the internal "reductivist logic of modernism" but maintained a specificity to medium; it still operated under the formalist 'conditions' of the medium.

Yves-Alain Bois in the introduction to his book 'Painting as Model' (Bois 1990) discusses a different notion of formalism, presenting Greenberg's essentialist account as misleading in terms of where it takes painting. A search for the essence of painting reduces it to its 'essential' components - in the chapter 'Painting: the task of mourning', Bois proposes that this Greenbergian essentialism is the 'end game' for painting. In the introduction Bois also discusses both 'Antiformalism' and 'The Two Formalisms'. In each of these essays Bois takes to task the

Greenbergian essentialist account, explaining that Greenberg's notion was unsatisfactory for him, although he states that formalism should still start with the specificity of the object (specificity to medium). He also states that his defence of the formalist critique is based within a "right to store up strategy". This right to store up links to the "conservation" of formal concerns and contrary to Greenberg for this type of formalism "conservation did not mean absolution". The 'outsideness' of Bois' position allowed the internal aspects of painting to be discussed. He terms this the dialectical positioning of his particular type of critique. Throughout these two texts Bois discusses Hans Haacke's dislike for Greenbergian formalism, and the two, Haacke and Bois (in discussion with Jean Clay) write, "either one is a formalist, hence necessarily oblivious to meaning, or one is an antiformalist, hence entirely uninterested in formal matters" (Bois 1990). Although Bois states that he does not see Haacke's position as entirely oppositional to form, he writes that the issue of form is important in terms of both "morphology and structure". An important point is being made by Bois at this stage; does a linkage to form theoretically necessitate a type of formalism, what happens if the form is not particularly identifiable in terms of medium within a given system? Bois had earlier stated that he felt that formalism should start with the specificity of the object. So effectively the concern rests here upon the content of object, if the object retains its specific nature, Bois calls this 'conservation', then the formalism is concerned with the object and the 'historical' positioning of the object.



In the chapter 'Painting as Model' Bois discusses (in reference to Wölfflin and an 'antihistorical' aspect of painting) the idea of painting as a 'match' and the individual battles or painting of a particular time fall under the 'game' being played within that match, the match being the 'non-ending' existence of painting. This obviously presents a difference between Wölfflin (and particularly Bois' reading of Wölfflin) and Greenberg. The 'endgame' of painting and the reduction to the essence (or conventional norms) of painting contrasting the idea that the formalist's interaction with painting is sublimated as a moment in an antihistorical view. This hinges upon a reading of Hegel's interaction within the formalist critique, Hegel's historical view linking with the Greenbergian formalist critique. In these terms is it possible to see the 'endgame' of painting being positioned as the end of formalism, in Greenberg's terms, being the reduction to the pure essence of painting itself, this does not mean the end of painting (the final match) - merely the end of a particular theoretical or critical game within the context of the match. As Bois states, "One can conclude then that, if the match 'modernist painting' is finished, it does not necessarily mean that the game 'painting' is finished: many years to come are ahead for this art" (Bois 1990. pp. 243). Bois, in the introduction to 'Painting as Model', discusses the division between the 'idealistic' formalist method, followed by Greenberg in his formalist critique, suggesting that 'form' for Greenberg had become "an autonomous ingredient", and a "*materialist* formalism, for which the specificity of the object involves not just the general condition of its medium, but also its means of production in its slightest detail" (Bois

1990. pp. xix). The different philosophical orientation of the idealistic and materialist positions will be examined in more detail in the next section.

Rosalind Krauss, another critic who initially aligned her critique of formalism with Greenberg, later shifts her analysis from both Greenberg and Fried. Although, in an early text, titled 'Grids', Krauss suggests the space of art (via the grid) to be autonomous, making it distinct from other disciplines, or mediums. She states, "In the spatial sense, the grid starts the autonomy of the realm of art", and goes on to suggest,

It is what art looks like when it turns its back on nature. In the flatness that results from its coordinate, the grid is the means of crowding the dimensions of the real and replacing them with the lateral spread of a single surface (Krauss 2002. pp. 9-10).

According to Andrew Benjamin, in response to Krauss' text, the grid "harbours the modernity" and emphasises its 'internality' (Benjamin 2004).

In a later text Krauss (Krauss 2000), describes the purpose for her shift from the Greenbergian formalist critique as a move from a paradigm which she found to be "unself-critically prescriptive", she found that there were a number of anomalies within the formalist critique which "did not account for many of the objects she finds most compelling in contemporary art". Krauss by the 1970's, writes in 'A View of Modernism' that she was finding the "entrenched Greenbergian paradigm" (Krauss 2003. pp. 977) too rigid to allow her to successfully critique the new art of the day. Krauss goes on to state "We can no longer fail to notice that if we make up schemas of meaning based on history, we are playing into

systems of control and censure” (Krauss 2003. pp. 979). It is this aspect of formalism that Krauss contests, effectively shifting her thinking from its internal medium specific nature towards a ‘post-medium’ condition (Krauss 2000).

It is important to perceive of the possibilities of art practice when the theoretical context for that practice does not alienate, internalise or refine itself to a particular need for specifics in terms of the particular medium, and importantly the refinement of that particular medium to (a search for) its own particular essence. Moving away from the questioning of form (painting) in terms of the formalist approach (or method), it is important to briefly introduce two different texts written by Rosalind Krauss. The first is titled ‘Art in the age of the post-medium condition’, published in 2000, the second is ‘Sculpture in the Expanded Field’, originally published in 1979. Both of these texts are referred to later in the practice review, but it is important to introduce them at this stage, to present a theoretical contrast or shift in terms of material specificity and the notion of truth to medium or that the truth is achieved through the essence of a medium. Within the first text she discusses the problems inherent in the use of the term medium, how, whenever it is mentioned it invokes Greenberg, and subsequently the use of the term medium is theoretically thought through (or from) Greenberg’s formalist critique. She also states that the term medium became corrupted and subsequently collapsed through the arguments surrounding formalism. The text, discussing the work of Marcel Broodthaers, examines a shift away from medium specificity, a shift from the inherent problems and discussions of



particular mediums - referencing formalism and its different approaches or methods towards painting. Alternatively this can be viewed as a shift from the homogenous nature of medium specific work, now, according to Krauss "the specificity of a medium lay in its constitutive heterogeneity - the fact that it always differs from itself" (Krauss 2000. pp. 29). In this case homogeneity reflects a system where all 'the parts' are similar, of the same kind as the other parts at least under the conventions within which they are used - in terms of Greenberg's modernist critique, all the parts of the medium must be similar to enable the specificity of that medium. Whereas, heterogeneity proposes that the parts within a system are different from each other, this in itself promotes difference and a shift from the internal or process of self-reflection.

Krauss also mentions a shift in both theoretical and practical terms from the formalist critique, (in fact two positions which would not have happened were it not for the formalist critique) initially referencing Donald Judd and his statement that painting had now through the reductionalist critique (particularly referencing Greenberg at this point) "become an object just like any other three-dimensional thing" (Judd 2003. pp. 825), this claim is made within Judd's essay 'Specific Objects' (Judd 2003. pp. 824-8), where the conditions (or essence) of the medium (painting) had paradoxically aligned it with (or made it the same as) sculpture, this shift is also discussed by Joseph Kosuth. He proposes the notion that the essence of painting (the "logic [of formalism] taken to its extreme") had "emptied painting out into the generic category of art"; he states that the future for modernism is to define the essence of art

itself. In his essay 'Art after philosophy', Kosuth questions the formalist critique of art, suggesting that if an artist,

Accept painting (or sculpture) then he is accepting the tradition that goes with it. That's because the word art is general and the word painting is specific, Painting is a *kind* of art. If you make paintings you are already accepting (not questioning) the nature of art (Kosuth 2002. pp. 18).

Kosuth also states that art "is a tautology; i.e., The 'art idea' (or 'work') and art are the same and can be appreciated as art without going outside the context of art for verification" (Kosuth 2002. pp. 18). He also states that it is effectively not an artists adoption of various techniques, 'of what was previously existing', but rather exactly what the 'artist brings to it' which is important in the making of art. In connection with this, and including the fact that Kosuth believes that art exist as art, he mentions Lawrence Weiner at this point and the manner in which Weiner shifted his interest from painting (the context of the canvas) which, as mentioned above, is specific, to a 'context which was general' whilst retaining 'his concern with specific materials and processes'. It is in this way that Kosuth envisages a shift from the specific nature of painting and sculpture, 'loaded and limited by their references to tradition', towards a questioning of the nature of art itself, focusing upon the general rather than the specific. Kosuth also makes an important distinction between the importance of the product in formalist art and the 'human dimension' of Kosuth's interest in conceptual art practices. These (early) conceptual art practices, according to Kosuth, de-mystified the traditional (formalist) language of art. In explaining this Kosuth suggests that through the de-mystification of the 'transcendental nature



of art' and that of the relationship between viewer and object a genuine human relationship is created.

In Rosalind Krauss's second text, 'Sculpture in the Expanded Field'; she develops a 'structuralist' critique (Krauss 2002), and this text is discussed at length in the first section of the final chapter, but at this point it is important to mention that the intention behind the text was to open a position for sculpture in which different connections could be considered. Effectively this involved an opening out of sculpture expanding its pre-perceived dynamic.

## II

An important linking of Greenberg and Fried rests in their approach to the method or use of the dialectic in modernism. Krauss and Bois both mention the modernist's vital dialectical method in their recent texts, and it is important to examine the origin of this philosophical method. As briefly mentioned, the 'scientific' method embedded within the modernist critique refers to (or relies upon) the dialectic and principally the philosophy of Georg Hegel.

This method is based upon a triadic system - thesis, its antithesis and their synthesis - and this forms the basic structure for the dialectical method. The structure of dialectics, for Hegel, is the method for actualising 'truth', or the absolute (spirit), the internal self-discovery of the essence of self, the bringing forth from the essence of self the true and absolute self (through internal self-reflection). The dialectic here is the movement towards the self through a combination of one (an original self) with its negative or opposite.

Martin Heidegger, in a lecture presented in Heidelberg, July 26<sup>th</sup> 1958<sup>3</sup>, titled 'Hegel and the Greeks' states that, "Dialectic, here means that the subject in the stated process and as such a process, brings itself out: produces itself." Heidegger sees the necessary process of philosophy for Hegel as the "advancement of Spirit towards itself". This advancement is the becoming 'concrete', or a 'Unity', which stems from the notion of opposites, through self-reflection - a 'mirroring', the method of self-production. 'Becoming' for Hegel represents a return to self, a making

concrete, through the dialectical method - the unity of opposites. This mirroring acts as an internal self-reflection, the provision of opposition or contradiction enabling the process (method) of the dialectic to take place.

For Hegel philosophy is bound to a search for 'Truth'. According to Heidegger, Hegel understands truth in this manner; "The truth - that means: the truth in its pure realisation that at once brings to the truthfulness of truth the presentation of its essence." In other words the dialectic as a method allows for the true essence of something to be actualised, presented or brought forward. The 'concrete' is the bringing forth of (or into) being, a method for developing identity. This form of identity is created through an original identity, its "disruption or the self-alienation of itself from itself and finally that of the reconciliation and the mediated unification of the articulated totality." The philosophical method (dialectics) is, according to Hegel, scientific as it affirms the concrete and is not based upon abstract concepts; he states that science must rely upon the concrete.

Hegel in the 'Phenomenology of Spirit' (Hegel 1977) describes the function of art in a number of different ways and it is possible to see the different (directional) modernist critiques of both Greenberg and Fried in Hegelian terms. Hegel discusses the importance of art to retain or seek its 'self-consciousness' in terms of its purity of being, this purity (in material and perception) is the bringing forth of its identity, and by holding to this, art should reflect its own (self-) identity. Self-consciousness is the notion that could be seen as self-criticism in

Greenbergian terms, it hinges upon the 'value' transcribed by the bringing forth of itself, a realisation of self and importantly a crucial understanding of itself in terms of apportioning identity. In essence this relates to a becoming self through the dialectical questioning, or contradictions, evident within the self. This notion of 'becoming-self' is the move towards 'a' pure essence of self through the dialectical method. Hegel in his 'Aesthetics: Lectures on Fine Art' (Hegel 1998) discusses the possibility of art necessitating an object to correspond with itself, as he writes "The real subject matter and the artistic thing in the treatment and the execution is the correspondence of the portrayed object with itself" (Hegel 1998. pp. 834).<sup>4</sup> Hegel positions the vital importance of arts 'material presence' and the limitations that this necessarily imposes. It is Hegel's autonomous reading of the theoretical positioning and practice of painting that drives the early modernist critique, the internal dynamics of painting are to be questioned leading to the new (or an internal difference or refinement) in painting.

Hegel also discusses the linking (or synthesis) of the universal with the individual. This relates the individual as a 'formal self' within the whole (universal), or alternatively hinged within, or to, the Hegelian Master - Slave relationship evident within the 'Phenomenology of Spirit' (Hegel 1977), "This is the relation between one self-consciousness as mastering with independence - and the other self-consciousness as being enslaved without independence."

An interesting example of Hegel's dialectic is: *Existence* as thesis, *Nonexistence* as its antithesis which merge to create their synthesis



*Becoming*. Each triadic 'finality', or synthesis, creates a 'becoming' in its own right, a new element (or thesis) to be integrated within the system. The notion of 'becoming' for Hegel is the result of the dialectic; the concrete unity achieved through the systematic method of self-reflection. This is the bringing forth of identity (the spirit, the absolute or the true), a becoming closer to the essence of self or in other words a becoming-self. He also states in the 'Science of Logic' that the aim of "becoming is at the same time the end of becoming; the aim of becoming is its own cessation" (Patton 1997). In other words becoming reaches (through the process of becoming - the synthesis of opposition) rest or stasis, it cannot exist in the 'in-between'.

Hegel in the 'Logic', states that;

It is of the highest importance to ascertain and understand the nature of Dialectic. Wherever there is movement, wherever there is life, wherever anything is carried into effect in the actual world, there Dialectic is at work (Hegel 1975. pp. 116).

Hegel perceives the dialectic as a method for charting or addressing change within a system, a dynamic that creates movement and difference. Hegel goes on to state that, "Thus understood the Dialectical principle constitutes the life and soul of scientific progress, the dynamic which alone gives immanent connection and necessity to the body of science; and, in a word, is seen to constitute the real and true, as opposed to the external, exaltation above the finite" (Hegel 1975. pp. 116). The change or movement proposed by Hegel can be seen as a 'becoming' a movement through opposition or contradiction to create change, (or a becoming) within the system. Becoming has important and very separate meanings for both Hegel and the philosopher Gilles

Deleuze and can also help to identify a number of the differences between them; this will be addressed in greater detail in the next section of the methodology.

Before expanding upon the differences between Hegel and Deleuze it is important to discuss the different dialectical philosophy of Karl Marx and Frederick Engels. In contrast to the dialectical method of Hegel which Engels in “Anti-Dühring” positions as idealistic - “the making of things stand upon their heads” - produced *a priori* or as Engels states (in reference to Dühring and a vital connection with Hegel), “that is without making use of things offered us by the external world”, stating that Hegel “can construct it in his head”<sup>5</sup>. The ‘materialist’ dialectic, proposed by Marx and Engels, is a critique of the ‘idealistic’ dialectic, discussed by Hegel: “The materialist sees the material universe as the substance of reality, and sees ideas about concrete reality as its reflection inside the human brain” whereas “the idealist, conversely, sees ideas as the insubstantial substance of reality and sees the material universe outside ones brain as its reflection.”

The materialist dialectical method proposed by Marx and Engels turns the Hegelian idealistic dialectic ‘the right way up’ - from the Hegelian idealistic dialectical method, which is “reality turned upside down”. Dialectical materialism posits that everything is in motion or going through continual change, “to put this idea in philosophical terms, everything is what it is and what it is becoming.” Engels notes that a



primitive conception of the world, reached through Heraclitus can be read as; “Everything is and is not, for everything is *fluid*, is constantly changing, constantly coming into being and passing away”. The dynamic movement highlighted in these two quotations present the notion that dialectics constitutes continual change, continual becoming, a logic of difference constituted through the method of opposition.

Hegel’s proposition finds ideas existing independently of the real world. Whereas, for Marx and Engels matter is the essence of reality, and this subsequently creates ideas - the turning right way up of Hegel - the ‘demystifying’ of Hegelian dialectics. In chapter III titled ‘Classification. Apriorism’, of ‘Anti-Dühring’, Engels describes the idealistic Hegelian notion of fashioning the real world out of ideas, this is seen as mystifying the dialectical process, the concrete ‘absolute’ which is sought in Hegel’s dialectical method is reached through idealism. Where Hegel’s idealist dialectics can be seen as an ‘informing of *Spirit*’ Marx and Engels materialist dialectics form an economic base, generative of culture. For Marx and Engels the ‘*change*’ (using their word) experienced or gained through their materialist dialectical method is based in reality (in the material), Engels in contrast to Hegel suggests, “The laws of dialectics describe the manner in which the processes of change in reality take place.” To present the application of this it is important to note that this philosophical enquiry has been absorbed into different disciplines (including art), for instance politics, the social sciences and architecture. Karl Marx challenged the social and political context of ‘Capital (-ism)’, a re-structuring in terms of a historical (and materialist) dialectic.

Within the focal chapters of the thesis architecture is discussed at length, this is to present the way in which a discipline (outside of or, alternatively, affiliated to art) has been able to take on board and shift the manner of its construction (and the 'internal' methods for its construction) to incorporate new philosophical (mathematical and mechanical) questions. This represents a re-positioning of architecture, its openness to different theoretical and critical questions and subsequently a shift not only in the visual, or bodily (phenomenological) relationship between a person and a building but also in the physical and material construction of the architecture itself. There is a two-fold purpose to this, firstly to distinguish the absorption of various philosophical methods (and a link to a Deleuzian methodology) but also importantly the significant links between architectural site and art practice (in particular painting in the practice review) especially in terms of exhibition.

### III

In terms of methodology, rather than a singular approach, the research will be co-ordinated on various levels and there are three separate but intrinsically linked areas within the thesis in its totality: the theoretical investigation, the text and the practice. In essence this relates to three processes which each contain different methods that are investigated under the framework of the thesis structured through the methodology, which investigates different principles within Deleuze (whilst not simply demonstrating a Deleuzian methodology), that underpins each whilst also connecting them. It must be mentioned at this point that the form of the thesis is structured through a quasi-rhizomatic method, in which the different parts of the thesis interconnect and the connections are highlighted and discussed, so, each part of the thesis is connected enabling a mapping process that investigates the methodology through its construction and also defining the way in which the research questions are to be approached.

In contrast to the dialectical method, discussed above, the methodological structure of the thesis is based upon a different philosophical approach, the purpose for discussing dialectics and in particular Hegel and his influence within the modernist critique is based upon the structure of a working model (or method) of philosophy and art-criticism and also the subsequent demands on practice. What is evident within the materialist dialectical method (also the idealist method proposed by Hegel) is that the method of dialectics is structured to



create change within a given system, Hegel structuring autonomy and self-identity whilst Marx and Engels propose '*fluid*' (to use Engel's word) change within systems. The term 'change' used by Engels in 'Anti-Dühring' (the change created through synthesis) reflects the movement of something from one form or phase into another, a becoming 'different' through the structured system of dialectics. This form of difference is a point of contention for the philosopher Gilles Deleuze, or to be exact how the change within something takes place, the structure or system of difference composed through the dialectical method.

It is important to establish a number of the problems, which Deleuze raises regarding Hegelian philosophy. Hegel has been referred to as Deleuze's "archenemy" (Ansell Pearson 1997. pp. 5), and Deleuze seeks new ways of creating or actualising difference (and change). In 'What Is Philosophy' (Deleuze 2003), Deleuze states that the meaning of the dialectic is the gauging of the "truth value of opposable opinions" (Deleuze and Guattari 2003. pp. 79). Hegel in the preface to the 'Phenomenology of Spirit' suggests that it is a "doubling that sets up opposition" (Hegel 1977. pp. 10) and that this "is the True", he goes on to say that; "It is the process of its own becoming, the circle that presupposes its end as its goal, having its end also as its beginning; and only by being worked out to its end, is it actual" (Hegel 1977. pp. 10). Deleuze meanwhile states, in 'Difference and Repetition' (Deleuze 2001b), that Hegel, like Aristotle before him, "determines difference by the opposition of extremes, or of contraries" (Deleuze 2001b. pp 263), and that;

Hegel's technique lies in the movement of contradiction (difference must attain that point, it must be extended that far). It consists of inscribing the inessential in the essence and in conquering the infinite with the weapons of a synthetic finite identity. (Deleuze 2001b. pp 263)

Deleuze is positioning the question surrounding identity (and the search for essence) as the structure of the Hegelian notion of the dialectic. He suggests, "Hegelian contradiction appears to push difference to the limit, but the path is a dead end, which brings it back to identity, making identity the sufficient condition for difference to exist and be thought." In contrast to the Hegelian dialectical method Deleuze proposes a very different method of (and for) change (in systems and without) through a variety of different methods. Essentially this proposes the disorientation of the nature, or structure, of identity (or the essence) - the particular - of something, particularly away from the form of identity created through the Hegelian dialectical method, towards a different form of becoming, continual change and dynamic movement.

As Deleuze states in the chapter 'Against Hegelianism', in 'Nietzsche and Philosophy',

Opposition can be the law of the relation between abstract products, but difference is the only principle of genesis and production; a principle which itself produces opposition as mere appearance. Dialectic thrives on oppositions because it is unaware of far more subtle and subterranean differential mechanisms: topological displacements, typological variations. (Deleuze 2002c. pp. 157)

This presents the Deleuzian belief that in order to satisfactorily produce genesis (change or evolution) it is the focus upon difference (difference invoking change) in direct contrast to the dialectic (contradiction or opposition creating change) that is important. As Manuel De Landa

states in his text, titled 'Deleuze, diagrams, and the open-ended becoming' (De Landa 1999),

In contrast with other realist or materialist philosophies of the past (such as Engels's dialectics of nature), the key nonhuman agency in Deleuzian philosophy has nothing to do with the negative, with oppositions or contradiction; it has to do with pure, productive, positive difference. Ultimately, this positive difference, and its affirmation in thought, ensures the openness of the world. (De Landa 1999. pp. 41),

The change created through the dialectical method is structurally (systematically) very different from the change invoked through Deleuze's philosophy. Both methods incorporate a change or movement through an open 'system'; the dialectical method is open but as mentioned above searches for its closure, searches for (with Hegel) its absolute truth (essence of spirit) in the synthesis of contradiction or opposition. As Theodor Adorno in 'Negative Dialectics' suggests, "Put bluntly, closed systems are bound to be finished" (Adorno 1973. pp. 27). This is not to say that the system based within the dialectical method is actually closed but that through its movement it seeks closure.

In contrast to the 'internalised' system, evident within Hegel's dialectic - the difference created through opposition, a mirroring, the idea structuring the system - Deleuze proposes difference created through external interaction, a different method, concentrating upon an open system not focused upon negation, contradiction or opposition. As Bruce Baugh states, in 'French Hegel' (Baugh 2003), discussing the opposition Deleuze has with the notion of the dialectic, "Such a negative account of difference is unacceptable, since, unlike the surrealists or Derrida, rather than wanting to liberate negation from the constraints of the dialectic, he



wants to dispense with negative difference altogether” (Baugh 2003. pp. 152). The notion of difference for Deleuze is created very differently from the Hegelian dialectical method, and one of the ways to explain this is through Deleuze’s concept of the ‘virtual’<sup>6</sup>. The concept of the virtual and its relationship with the actual is different from the possible and its relationship with the real; it is a structure, which invokes change within, and importantly, across systems. Following Henri Bergson, Deleuze proposes the virtual as a ‘method’ for creating ‘change’ (or difference). In contrast to the possible, which is the resemblance of the real, according to Deleuze constructed abstractly ‘post’ (or after) the real, in other words as Keith Ansell Pearson suggests, “a notion of the application of possibility is to be delimited to closed systems” (Ansell Pearson 2002. pp. 72), the real being simply an image of the possible. It is important to discuss the purpose for ‘change’ (a word used repeatedly throughout this research). One aspect has already been mentioned, Hegel’s dialectical method for advocating change within systems, although this was also presented as being an internal synthesis for creating ‘higher’ change within a system, but this does not explain the need for change itself, and why it should take such an important role within the research. As the research has shifted from initial formalist concerns (the method examined earlier), then the purpose for change and how it can be considered plays an important role within the methodology of the thesis. The method for actualising change is based upon an examination of the notion of the virtual / actual according to Bergson and Deleuze. The virtual is bound into the process of becoming, but not a becoming

through the systematic dialectical method, this is an open-ended becoming, where the virtual can be seen as series of potential. Deleuzian philosophy is based within the virtual; it is the virtual that constructs the actual and the actual that is defined by its virtual intensities. These virtual intensities are the becoming actual of the virtual and this is not used as a way of defining the actual in the sense that it will subsequently have its own identity but rather it is a method for opening the actual to continual and further virtualities.

Another difference between Deleuze and Hegel can be seen through the 'irreversibility' of Hegel's method and the notion of 'rhizomatics' for Deleuze. As mentioned earlier, the movement of the dialectic goes from a beginning towards an end, this acts in direct contrast to the rhizome, which Deleuze states "has no beginning or end; it is always in the middle, between things, interbeing, intermezzo" (Deleuze and Guattari 2002. pp. 25). The dialectical method is the movement towards closure, this closure reflecting the absolute, whereas a rhizomatic method can be seen as a continual movement, a mapping that moves backwards and forwards, where the "middle is by no means an average; on the contrary, it is where things pick up speed" (Deleuze and Guattari 2002. pp. 25). The contrast in these two methods highlights a critical difference in the thinking behind them, and also the change they instigate in terms of application of the method. In response to Rosalind Krauss' text, 'Sculpture in the Expanded Field' (Krauss 2002), Miwon Kwon in her 'One Place After Another: Notes on Site-Specificity' (Kwon 1997), states that "The fluidity of subjectivity, identity, and spatiality as described by

Gilles Deleuze and Felix Guattari in their rhizomatic nomadism, for example, is a powerful theoretical tool for the dismantling of traditional orthodoxies that would suppress differences, sometimes violently” (Kwon 1997. pp. 109). This notion of fluidity is important for the research and is linked to the concept of ‘change’ invoked through the Deleuzian method. Fluidity relates to the movement across differential systems, where the change ‘within’ the system, or to be exact between systems, is actualised and creates a shift in the ideological structure and physical construction of the system.

Having introduced the notion of the virtual and the idea based within rhizomatic thinking it is important to introduce a number of other possibilities within Deleuzian philosophy that will be investigated through the different chapters within the thesis. The notion of change embedded within the different Deleuzian principles is not to be considered as constructing innovation ‘within’ a discipline, it is rather a way of crossing territorial boundaries. Territory in this sense is a ‘site’ that can be seen as (pre-) formed, an area in which a thing can retain its identity under (or within) defined boundaries. In regard to the investigation into territory Deleuze and Felix Guattari’s notion of (de- and) reterritorialisation - a movement across (or a destabilisation within) territories - enables a shift in the identity within a territory (or system).

Another notion, which will be important within the research, is ‘The Fold’. In response to Leibniz, Deleuze discusses the fold and the baroque and a shift in our perception of the world (Deleuze 2001). He writes, in an important section for the research,



If the Baroque establishes a total art or a unity of the arts, it does so first of all through extension, each art tending to be prolonged and even to be prolonged into the next art, which exceeds the one before. We have remarked that the Baroque often confines painting to retables, but it does so because the painting exceeds its frame and is realized in polychrome marble sculpture; and sculpture goes beyond by being achieved in architecture; and in turn, architecture discovers a frame in the façade, but the frame itself detached from the inside, and establishes relations with the surroundings so as to realize architecture in city planning. (Deleuze 2001. pp. 123)

He goes on to state, “We witness the prodigious development of a continuity in the arts, in breadth or extension: an interlocking of frames of which each is exceeded by a matter that moves through it” (Deleuze 2001. pp. 123). In essence the fold acts as a notion for movement, a fluidity linked to the baroque, a interconnectivity which, as stated by Deleuze above, connects with a “between”, a between painting and sculpture, which Deleuze describes as “a unity of arts as performance”. The notion of the frame and the potential shift in terms of surface and how surface can be rethought, will be examined in terms of painting’s relationship to three-dimensions and architecture. The idea of “a unity of arts as performance” must also be discussed, in relation to minimalism but also the connections between the arts, how a ‘unity’ can be created (through a non-dialectical method) and the relationship between the space (the room) and the work and the viewer.

These ‘methods’, principles or ideas, amongst others, are investigated throughout the chapters, analysing both their ‘absorption’ into other disciplines and how they relate to art practice.



## IV

The thesis itself is structured into two sections, the first containing the methodology (formulating the context of the research and positioning the particular research questions and the philosophical enquiry) and the practice review (Material Specifics - Parts 1 and 2). The second section focuses upon the different methods highlighted in the methodology in connection with Deleuze. These four chapters formulate the argument against the use of dialectics and formalist practice as a means for constructing art practice and highlight a shift from the medium specific nature of formalism. This research takes place through separate (although intrinsically linked) investigations into surface[s], territory and space. The final chapter concludes focusing upon the notion of a reformulated practice, essentially how the particular methodology being investigated reformulates practice and how this shift in practice challenges conventions and constraints of medium and material.

It must be mentioned that material is very important to the practice, the methods for constituting change (or difference) within the research are still linked to the material art object, it is not about a dematerialisation of the object but rather a shift in the placement, type of material and its 'meaning' and the point of reference of the object. This is a destabilising (or re-formulated) method for creating practice where the manner in which it is made is not a search for the (a) truth to material within (or essence of) specific mediums but rather a change towards a more open form of practice, but an open form of practice where painting can be

seen to be part of the system (or at least integral to the original concept). This takes the form of a multiplicity in the way that the medium of painting is not the overriding principle by which the work is made. It is instead a form constructed through materials, which most easily adhere to the idea, or concepts that are integral to the research. In this manner the practice reflects the theoretical element of the thesis but is not bound into illustrating the particular theoretical concepts in a formal manner. The theoretical developments of the different concepts, some of which are listed above, become methods for rearticulating or destabilising practice. Painting still has a place within the system, it is effectively where the research stems from, or at least out of, and it is important to see what happens once 'painting' is integrated within a larger structure or form. This affects not only the method in which the viewer will engage with the work but also how the idea of painting as a medium (once it does not pertain to that medium - and that medium alone) can be reconstituted.

Another aspect of the practice in terms of the research is investigating the notion of installation as a method within this particular research project. This notion is dependant upon a theoretical or philosophical shift from medium specificity, and the methods based within the potential of installation will be examined through the two practice review sections.

# **Material Specifics – Part One**

In order to place the research in its context a review of the 'position' of painting must be undertaken. This review of practice will present a personal perception of both the situation of contemporary painting (at least how painting can be considered alongside other mediums) and also how painting 'now' is being thought through in the thesis itself. In order for this to be undertaken a number of key texts will be utilised and critiqued, initially focusing upon Rosalind Krauss's essay 'Sculpture in the Expanded Field' (Krauss 2002). The purpose for this is based within the idea, raised by Krauss, that shifts sculpture from a formalist position, subsequently taking into consideration notions of place, architecture and site. This shift (in a sculptural context) is to be thought through in terms of painting, repositioning painting outside of a formalist position.

Initially the reason for thinking of painting within an expanded field has to be discussed. If painting is to be considered within an expanded field, or at least be able to operate within an expanded field, there are a number of questions and historical models that must be examined. In part a case of mapping the influential points in time (and critical models) that have affected the traditional integrity of painting and its physical presence. It is essential to gauge an understanding of the initial reasons, or, a historical emphasis for paintings current possibilities (or position) within the notion of an expanded field, and there are alternatives on where to begin.

Is painting physically expandable in terms of its defined condition, what is the relevance of this expansion and how could it be expanded? The



current condition or state of painting is of primary interest and to reveal this, the traditional models of its definition must be discussed.

The reference to the possibility of painting operating outside of itself relies upon the presumption that painting has its own, traditional, field of operation and that it has an identifiable paradigmatic structure that is able to place painting within its own 'field'. The nature of this presumption is based within the traditional physical structure of painting and the models of definition that effectively place it within its own field.

In her essay titled 'Sculpture in the Expanded Field', Krauss initially discusses the notion of sculpture (and painting) requiring a need for historicism; she states,

The new is made comfortable by being familiar, since it is seen as having gradually evolved from forms of the past. Historicism works on the new and different to diminish newness and mitigate difference (Krauss 2002. pp. 277).

This helps to locate the new in terms of its relationship to the past. Effectively the past allows the new to be established and through its connection permits the new to be identified. This form of identification is dependent upon the position which the past puts the new under, this means that the new will be perceived not in terms of newness (or difference to the past) but rather how it relates to the past. Krauss states that this way of perceiving the new in terms of the past comforts the viewer through their "perception of sameness" (Krauss 2002. pp. 277). It is the appearance of different methods or materials or placement which begins to erode this order, a 'malleability' of form within the different disciplines, stretching the sameness of the work to its past. The destabilising effect of this manoeuvre shifts the perception of the work

and moves the boundaries of the discipline. Krauss goes on to state, “as is true of any other convention, sculpture has its own internal logic, its own set of rules, which, though they can be applied to a variety of situations, are not themselves open to very much change” (Krauss 2002. pp. 279). The project of ‘Sculpture in the Expanded Field’ was to determine a position or place for sculpture outside of an internally informed logic, based within the modernist position (in response to new work being made which, for Krauss, did not conform to the ‘idealist space’ of sculpture) in effect an expansion (through a structuralist model) to incorporate notions of landscape, architecture and site. Rather than sculpture defined in the middle of things that it is not, Krauss refers to sculpture as “only one term on the periphery of a field in which there are other, differently structured possibilities” (Krauss 2002. pp. 284). Krauss also goes on to discuss the question of medium and specifically a rupture within the “bounded conditions of modernism” (Krauss 2002. pp. 288). This method of practice, or theoretical positioning for practice, shifts from being “dictated by the conditions of a particular medium” towards an openness through which any medium can be used to work from any idea, or at least a selection process in which the medium selected best suits the material formulation of the idea. This structuralist critique means, “the logic of the space of postmodernist practice is no longer organised around the definition of a given medium on the grounds of material, or for that matter, the perception of material” (Krauss 2002. pp. 289). The structure of this critique is positioned through a logical shift or rupture within a historical context, and in terms of painting a

positioning of the 'conventional' definition of the medium must be explored in order to be able to establish a shift in the thinking of painting as an art practice (or specifically as a 'dominant' medium within art practice). Notions relating to the shift in materiality and space of painting also need to be discussed.

To investigate this, a couple of questions must be asked, firstly, what is painting? And, secondly, what does painting do? In response to the first question, investigating certain critical 'models' for painting becomes vital. The perception that there is a traditional paradigm within the physical state (or form) of painting is misleading and alludes to the suggestion that the structure of painting as an object is given or predetermined and subsequently already defined. This also includes the materiality of painting and the importance of the material presence within painting, which begs the question of the material construction of painting. What are the materials that are specific to painting, or modes of materiality (i.e. surface, two-dimensionality, opticality etc.) that are conventional within the act of constructing a painting? This area should be focused upon, as it is fundamental in establishing a space in which painting can approach an expanded field. This will link with the relationship that painting has, and has had, with architecture. As a contemporary commentator, Jeremy Gilbert-Rolfe discusses the physical structure of painting, and separation from its location, where he states,

Painting's historically acquired morphology as a skeleton with a skin may provide a clue to why the stretched canvas - and, by comparison with it, the unstretched canvas, the panel, the fresco and fresco-like - can persist as a place where the body may think itself - not as volume containing and occupying space but as surface and space. Similarly, its dependence on



surface and support as a fundamental opposition - which means they can be collapsed into one another as well as held apart - physically reconstitutes the ideational or perceptual separation of the painting's space from that of its physical location. (Ryan 2002. pp. 17)

Leon Battista Alberti in his thesis 'On Painting', 1435-6, discusses the historical origins of painting stating, "The Egyptians affirm that painting was in use among them a good 6000 years before it was carried into Greece. They say that painting was brought to us from Greece after the victory of Marcellus over Sicily" (Alberti, 1966. pp. 64-5). This illustrates its deep-rooted sense of tradition and a structure for the thinking of painting throughout history.

Alberti also discusses the possibility that it was in fact Narcissus who was "the inventor of painting", he suggests that "what else can you call painting but a similar embracing with art of what is presented on the surface of water in the fountain?" (Alberti, 1966. pp. 65). Alberti alludes to a mirroring of life in art, the reflection of the outside (nature) upon the surface of painting, be it either on panel or wall.

Alberti also proposes, what he calls, the three divisions of painting, (the three elements of painting) which when combined make up, or form, a painting. This is done as painting strives to "represent things seen", and he goes on to state, "painting is composed of circumscription, composition and reception of light" (Alberti, 1966. pp. 68). Circumscription is the 'description of space', composition is the 'drawing together of different planes upon the surface' and finally the reception of light is the 'determination of colours and qualities of the planes'. These three divisions brought together are the modes of construction for the



painter in the act of creating a painting. In fact Alberti goes on to complete his thesis with the recommendation that “I believe that if my successor is more studious and more capable than I he will [be able to] make painting absolute and perfect” (Alberti, 1966. pp. 98). Interestingly alluding to the future of the formalist critique (the search for the essence of painting, the absolute) instrumented by Greenberg in relation to Hegelian philosophy.

It is apparent now that there is no single model for painting, but, there are reasons behind its perceived traditional structure that relate to its historical relationship with architecture, as well as its perceived place of operation. In focusing upon painting and its history with architecture, there are several moments that have helped to define its place of operation, or site, and also its structural materiality.

There are a number of definable structural positions for painting in a historical context, panel painting and icons (previously mentioned in relation to Alberti) and also a union between painting and architecture stemming from their structural integration. It is important to note that this relationship is one aspect of painting, or method of working; others include panel painting, and icons. The designated area of painting (or a painting) is restricted by its dependence upon a ‘specific site’. This specific site reflected the architectural constraints of the building or wall, onto which the painting would be directly worked through fresco and mural techniques. Painting was reliant upon the architectural design and scale of the building and by the nature of the practice was static and immovable. Another connection that linked architecture and painting was

the introduction of perspectival space within painting that links to the representational space of painting, and Alberti's thesis 'On Painting', his three divisions of painting propose (both mathematically and visually) the structural mode of materiality and mirroring (as a reflection of nature) for painting is a way to perceive this.

This relationship (painting with the architectural) was undermined as painting was separated from its immediate relationship with the wall or site. 'Easel' painting shifted painting towards an autonomous and portable commodity that subverted an original unity with architecture and the imposed limits of its specific site. This shift, introduced within painting, altered the perception and physical nature of what it could be. Painting retained its two-dimensionality, designated by the material dependency upon the flat plane, but could also be a physical object in its own right. This changed the relationship, with a painting no longer subjected to the physical constraints of the architectural space and 'stasis' of siting<sup>7</sup>.

At the same time the definable limitations of painting as a practice were made evident and a significant change took place. The previous limitations, or boundaries within fresco or mural painting had been the architectural confines of its placement, the structure had altered and been framed (by its support) and this framing created the (alterable - in terms of scale) boundaries of paintings structure. There is also an important point to be made in reference to the singularity of painting and the focus or drive towards this within its hermetic structure.

It is important to discuss the physical act of painting, and not work with a (idealistic) notion of the structure of painting. This act (of painting) takes place upon the (flat - although as Alberti discusses this is not necessarily vital as some surfaces are concave, others convex or alternatively a combination of the two) surface stretched between (in the middle of), a delineated 'recti-linear' support - although this fundamentally relates to the painting as a surface on a stretcher (Alberti referencing both panel painting and mural painting). The framing device, the paintings supporting substructure, was vital for the construction of this 'portable' object and it was itself defined by the need to create a flat surface on which to paint, it also created the physical limits or boundaries of the surface. The flat surface shifts the Albertian mathematical plane whilst allowing the three divisions to be retained. The combination of the flat surface, canvas, and the support, frame, created the object, a painting. Or in very simplistic terms: paint + canvas + frame = painting<sup>8</sup>.

This is descriptive and in many ways traditionally prescriptive of the physical state of painting (or the structural components used to make a painting), but it does not focus upon the actual act of painting itself. To do this the surface becomes the focal point, within the actual act of painting, and how the surface is 'activated' is important in locating transitional periods, or models, within the theoretical positioning of painting.

Through a transition from wall to canvas the technical method for painting was obviously altered in the changed material of surface. This



surface, as indicated above, helped to create, in its slight deviation from the wall (and framed boundaries), an apparent 'window on [to] the world'. Leo Steinberg mentions this 'representation of a world', when he says, in 'Other Criteria', "the conception of the picture as representing a world, some sort of worldspace which reads on the picture plane in correspondence with the erect human posture" (Steinberg 1975. pp. 82) Joseph Kosuth discusses this as a "window on *another* world" (Kosuth 2002. pp. 89) - a magic rectangle, a fabricating of other worlds or a reflection of the world in which the viewer exists. This is further reflected through the representational focus within painting, and it is the loss or lack of representational imagery that subsequently challenges the functional importance of the surface within painting. The internal space, the surface of the painting, was used to represent external three-dimensionality within the framework of its two-dimensional plane. The move away from representation towards abstraction or a self-critical (self-reflective) emphasis altered the dynamics of the two-dimensional surface. This raises the question of whether it is the planar surface of painting that is the most important part of painting and the act of painting on that surface the most important element or if the physical structure (the limits of the frame) of painting is the defining force?

It is by returning to the structural concerns of painting, essentially its materiality, that it is possible to link with the concerns of the surface a need for its own self-definition. By searching for 'the' (or 'a') paradigm that fixes or locates the fundamental components of painting it becomes evident that it is its own material presence which 'locates painting within



the sphere of art and' in particular 'its *own* particular sphere within art' (my emphasis) (Benjamin 1994. pp. 29), and Andrew Benjamin, in 'Object Painting' goes on to suggest, "...the work of that material presence also precludes its immediate absorption into another domain of meaning. What this entails with this example is that it is paintings materiality that works to hold it in place" (Benjamin 1994. pp. 30).

Benjamin is suggesting that it is the particular materiality of painting, which allows painting to be positioned and be defined as painting. It prevents it from being anything else. By its own material presence, painting can be located within its own specific area (the relationship here with the modernist discourse will also need to be mapped in). The connection with the act of painting upon the surface and its function, in historical terms, with the shift from representation towards abstraction also creates the alteration of the perceived role of painting. Instead of representing externality, painting could now focus on its physical surface and review it internally. This also brings into account the importance of space within painting, from illusionary depth within the surface in previous representational painting to the focus upon flatness and singularity. The internal illusionary space of painting was counteracted through the focus upon the flatness of the surface.

Clement Greenberg's formalist critique, especially within the essay 'Modernist Painting', stated that for painting to exist, or be painting, it must solely relate to painting and identify with the characteristics of painting alone and no other medium. Its task was to explore its own conditions as an internal refinement and purification of the (known)

elements of the medium, effectively an essentialist reductivism. For Greenberg it is not simply a laying out of these constraints, but the use of the dialectic between the generic constraints of the medium and the specifics of the individual piece. Within the modernist critique it is the identification of painting's elements and the restriction to these 'essential' materials that focuses painting strictly within its own 'formal' language "...the rejection of which is said to initiate the rupture into 'postmodernism'" (Meyer 2001. pp. 200). The surface is linked with the framing device to 'opticality' and the visual immediacy, or 'at-once-ness', for the viewer. This immediacy was gained by the self-defined (self-reflective) painting being no more than its material presence. The singularity involved or aimed at within this structure or manner of painting reduced plurality and focused upon the 'optical experience' and singularity of object. Andrew Blauvelt cites the term 'opticality', within Greenberg's text, in his essay 'No visible means of support' where he states (in direct reference to Rosalind Krauss), that it was "...Greenberg's argument for an optical third dimension that would recuperate a spatial dimension for late-modernist painting" (Blauvelt 2001. pp. 121). This optical third dimension countered the internal spatiality of painting with an external spatial relationship with the viewer. Rather than a "space into which one could imagine oneself walking, the illusion created by a Modernist is one in which one can only look, can travel through only with the eye" (Greenberg 1982. pp. 8). This optical shift can also be thought through in terms of a method for painting, and the purpose for applying paint to the surface.

Arthur C. Danto in his text 'After the end of art', states, linking Greenberg's critique with Kant's notion of 'pure reason', that;

Kant called a mode of knowledge pure when 'there is no admixture of anything empirical,' that is, when it was pure *a priori* knowledge. And *pure reason* is the source of the 'principles whereby we know we know anything absolutely *a priori*'. Each modernist painting in Greenberg's view would then be a critique of pure painting: painting from which one should be able to deduce the principles peculiar to painting as painting. (Danto 1997, pp. 67)

Danto goes on to suggest, "Greenberg as a philosopher and critic belongs, in this sense, to high modernism, whose painterly dimension he articulated more forcefully than anyone else: his is a critique of pure painting, or of painting as pure" (Danto 1997. pp. 69). It is this purity of painting, linked to dialectical (Hegelian) philosophy, which sets in motion this drive for purity and the search for the essence of painting. Joseph Kosuth in 'Art after Philosophy' suggests the *a priori* nature of painting is linked to painting being a 'kind' of art, and the fact that through this way of thinking the object is not questioned, "such an *a priori* concept of the nature of art makes it, indeed, *a priori*: impossible to question the nature of art" (Kosuth 2002. pp. 18). This *a priori* concept creates a known or justified position for painting, a purity of medium.

The surface is an important catalyst in the operational field of painting, and there are a number of methods that will be highlighted for instance, 'easel-painting' as a way of painting, which prescribed the physical orientation of the painter in the act of painting. The easel allowed the painter to stand and 'optically' engage with the painting whilst working upon it. This engagement linked the painter's optical stance (in the act of painting) with the viewers (in the act of 'reading' or viewing a painting).



By 1947, according to Hans Belting in 'The Invisible Masterpiece', Clement Greenberg had "announced the historical death of easel-painting, and thus openly admitted that a crisis existed" (Belting 2001. pp. 371). In solution to this crisis Greenberg was to turn his attention to Jackson Pollock, focusing upon the physical method of construction, as well as the act of painting, within Pollock's paintings. In contrast to the 'easel-method' of painting, Pollock placed his canvases flat on the floor whilst he worked, this 90° shift in the plane had a two-fold purpose. On one side this disorientated the 'mirroring of nature' (the representational), shifting from the 'optical' engagement for the artist in easel painting. Secondly the change in plane from vertical to horizontal assisted the artist in deconstructing the 'norms'<sup>9</sup> of painting and moving towards abstraction (in which painting moves towards the performative). Pollock referred to the way that he could encounter the painting from all sides, removing him from the "face to face" orientation of easel painting as a way for him to "literally *be* in the painting" (Belting 2001. pp. 371). Abstraction after this point sought out, through the formalist critique, the most abstract, the most unified, the most pure form, Donald Kuspit refers to this as the "rightness of form"<sup>10</sup> (Kuspit 1979). Leo Steinberg, in 'The Flatbed Picture Plane', comments upon the vertical plane of painting, initially linking this to the "Renaissance picture plane", suggesting that during the 1950's a shift took place, from the vertical plane. This shift meant that pictures need "no longer simulate vertical fields but opaque flatbed horizontals" (Steinberg 1972. pp. 84), he goes on to say that he "regards the tilt of the picture plane from vertical to horizontal as



expressive of the most radical shift in the subject matter of art, the shift from nature to culture” (Steinberg 1972. pp. 84). This shift disorientates the ‘conventional’ in terms of painting, and the internal change moves beyond the ‘problems’, or the ‘fixed’ dynamic, of the picture plane (painting) into, as Steinberg states, “strange territories” (Steinberg 1972. pp. 91), which are made available through the horizontality of the flatbed. This shift will be looked at in greater in the first chapter ‘Fluid surfaces’.

In his text on Greenberg, Donald Kuspit discusses the ‘dialectical conversion’ he feels is vital to Greenberg’s formalist critique. This dialectical method he links to both Hegel and Marx, suggesting that

Where Marxian dialectical materialism gives the object dominance over the subject in historical development, and Hegelian dialectical idealism gives the subject dominance over the object in spiritual development, Greenberg’s dialectical empiricism, as it can be called, gives them equal weight in aesthetic experience. For Greenberg, dialectic works by reason neither of objective historical necessity nor subjective spiritual necessity, but by individual experiential necessity, what might be called the individual’s ‘will to experience’ (Kuspit 1979. pp. 28-9).

The Greenbergian dialectical method contains links with both the materialist (Marx) and idealist (Hegel) dialectic.

Kuspit also goes on to discuss the ‘Unity’, which the formalist critique of Greenberg seeks within art (painting) practice, this unity is sought through the form itself, and according to Greenberg unity is “the first requirement of the work of art” (Kuspit 1979. pp.30) and the “sure sign of originality”. He goes on to state [in reference to the work of art] “its quality is a function of its existence as a whole” (Kuspit 1979. pp. 30). This sense of quality, of value, is important to Greenberg; it is the coming together of contradiction, uniting by self-criticism within the

medium. "The key to unity in art is the tension within it, and the importance of modern art is that its unity is based on a new kind of tension" (Kuspit 1979. pp. 32). This 'tension', Kuspit states, also links the unity of the object with the purity of the object. Both unity and purity are linked within the push towards abstraction within painting (through the formalist critique), a push, which Greenberg sees as a shift in the historical construction of painting, a shift that Greenberg relates to the nature of the dialectic, also linking this to Marx, and as Kuspit states;

Dialectical conversion implies that the old problems, without having been solved, are replaced by new ones. A new direction is discovered as it were. The old problems lose their import without having been "truly" solved and new ones loom up without any expectation that they will be finally solved. (Kuspit 1979. pp. 27)

He goes on to state "as Greenberg says 'the only answer' to persistent problems 'is one that, as Marx says of historical answers in general, destroys the question or problem itself' -in other words, gives an answer that invalidates the old question as meaningless or insignificant." (Kuspit 1979. pp. 27) It is in this manner that Greenberg suggests the shift from representation to abstraction, the old problems of representation, the link to nature, through the dialectical conversion shifts the inherent problems of the medium. New problems arise and they are not supposed to answer questions embedded in the history of painting but challenge the new instead. As Kuspit says,

The shift from representation to abstraction does not solve the problem of representation but destroys it and creates the problem of abstraction. Abstraction does not simply dismiss representation as irrelevant or insignificant, but abolishes it, without worrying about whether or not it can be solved, or ever was. (Kuspit 1979. pp. 27-8)

It is in this way that abstraction releases itself from the problems inherent to representational painting and constructs its own set of problems to be encountered.

A shift in the technical approach to painting leads towards the notion of purity, the search for the essence of painting, and in reference to the difference between implied space and to 'real space', it could be said that the ultimate eventuality for self-referential painting would be the white monochrome, with the reduction of painting to its absolute minimum (although Greenberg rejected this preferring his dialectical method which refutes such an approach). In these terms the absolute is the notion of painting in its purest form and effectively painting thus becomes an object, which works within real, or actual, space but is still, open to the interpretation of illusionist spatial depth upon the surface, through the creation of the surface 'void'. Joseph Kosuth, discussing Jasper Johns and Frank Stella describes a shift from representation through 'abstract expressionism' where the paintings become simply "painted canvas objects occupying space in the same room you were in" and goes on to suggest "why make objects with materials limited and culturally loaded?" (Kosuth 2002. pp. 89-90). Having challenged the spatial depth within representation through 'optical experience' and flatness through the terms of 'real space', Lucio Fontana in 1949 ruptured the surface of painting. Fontana did this by literally slicing through the plane with a knife, which acted as a means of cancelling the illusionary space in the surface with real space on the surface and at the same time 'underscoring the objectness of easel painting'. The term 'real



space' here can be associated with the act of incision and surface rupture more than the removal of illusionistic space, being closer still to the void than monochromatic painting.

In contrast it is important to add alternatives from both within and also outside of painting that have had a vital impact upon the subsequent positioning and construction of painting itself.

This happens in returning to the materiality of painting, it is essential to consider the importance of the term 'material specificity' within the wider context of the art object in general. The focus of material specifics as can be seen above, within the modernist discourse, is aimed at locating specific mediums through their material construction. Within the specific 'domain of meaning' (Benjamin 1994. pp. 30) an art object, for instance a painting, has a material presence that controls its existence and locates it within its particular place. However if, an object, or for that matter a material, is brought into a different 'domain of meaning' its functionality and history must influence its subsequent reading and placement, in particular the case of the ready-made and specifically the use and meaning of it. Marcel Duchamp's decision to exhibit a bottle rack as an art object was aimed at challenging the traditional material integrity of art and the specific materiality of exactly what it is and could be. Duchamp admitted that he "wanted to get away from the physical aspect of painting. I've never been a passionate painter" (Diers 2002. pp. 32). If painting can be seen as an art medium and its material specificity already located within the arts, then the use of the ready-made within art and its visualisation, or realisation, as art raises the question of paintings



material importance, located within a self-identifying stance within modernism.

The object had to overcome, as described by Andrew Benjamin, in 'Object · Painting', its "original status as well as location" (Benjamin 1994. pp. 31). The altered placement of the object denies its previous functionality and alters the perception of materiality within traditional mediums. It also questions the importance of the activity of art making, the specific importance of the artist in relation to the construction of the work. This happens through abandoning the craft aspect of creation in preference for a manufactured object.

It may seem irrelevant in the specific terms of painting but the use of different materials is vital in challenging the material autonomy of the 'traditional' painting object. It also dislocates the relevance of Greenberg's theoretical stance in relation to material specificity and questions the importance of specific materials in the construction of painting, whilst allowing for a non-reductive approach to painting, meaning that it is not reliant on defining itself in introverted specific terms. At the same time it is important to include and repeat the relevance of space within painting. The changing dynamics of which will be seen to alter the immediate area of operation for painting. This also leads to the mathematical emphasis within not only the modernist plane of painting activity but also the representational links with perspective and geometry that have previously been mentioned in their relationship with architecture.

The use of different materials within art practice may have helped to initiate the focus of painting to orientate itself towards its own material specificity and define its specific area of operation but other artists were focusing upon the perceived limitations of painting, and also sculpture, to create their work. The altered focus of spatiality and materiality as well as different modes of construction challenged the autonomous authority of painting. In his essay "Specific objects" (Judd 2003), Donald Judd stated that; "Half or more of the best new work in the last few years has been neither painting nor sculpture" (Judd 2003. pp. 824). He also stated that the work, which was being produced, could be defined as three-dimensional rather than subjected to the limitations of painting or sculpture (figure 1).

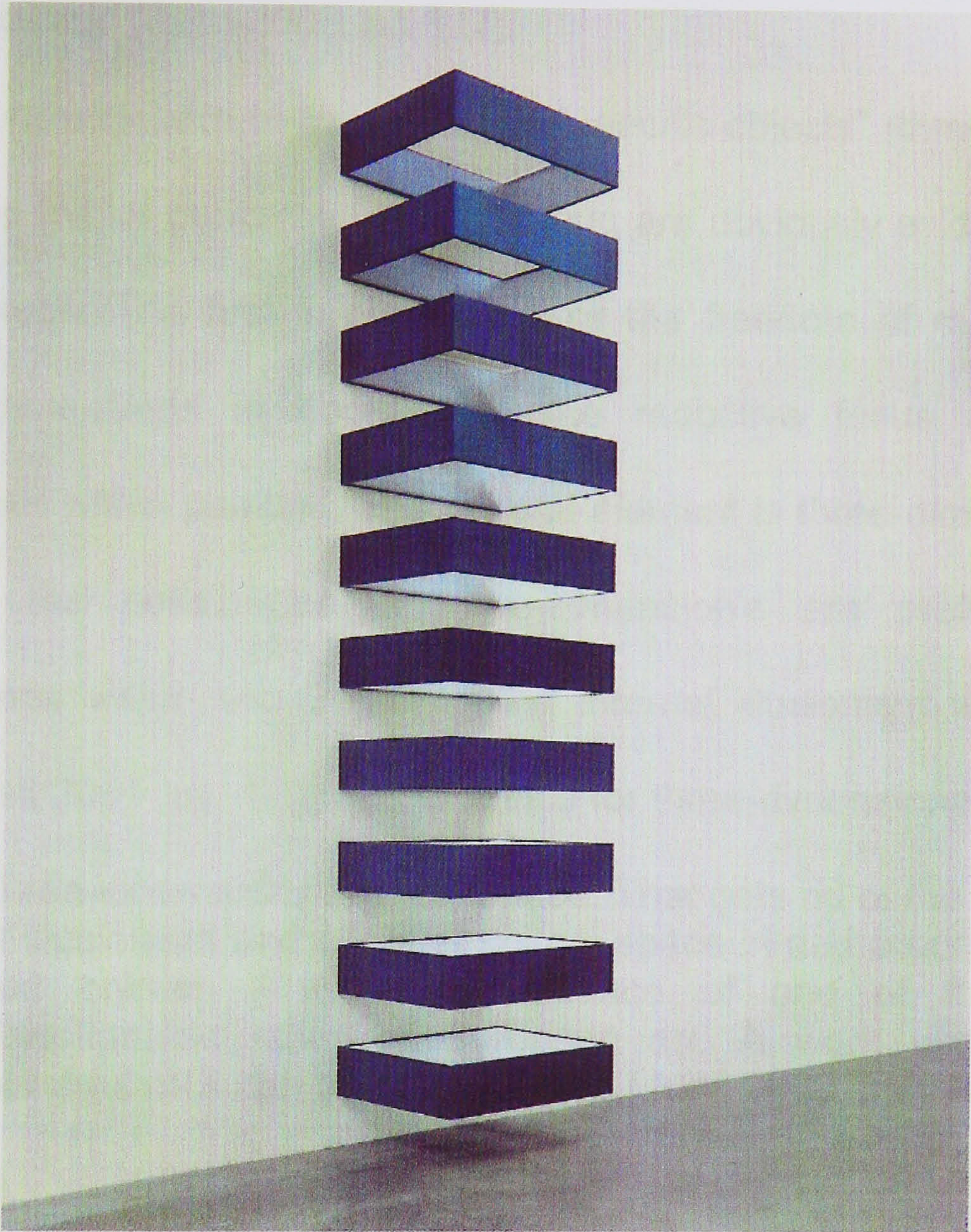
In Judd's terms, painting was a limited and reductive medium, the same could be said for sculpture and Judd was looking for a gap, or at the gap, between their formal identities. As he states in regard to painting,

The main thing wrong with painting is that it is a rectangular plane placed flat against the wall. A rectangle is a shape itself; it is obviously the whole shape; it determines and limits the arrangement of whatever is on or inside of it. (Judd 2003. pp. 825)<sup>11</sup>

Judd refers to the possibility of an expansion within the material possibilities through three-dimensions (or object). In contrast to the formal identities and material components of painting and sculpture, three-dimensions made "it possible to use all sorts of "materials and colours"" (Judd 2003. pp 827). Judd goes on to state that,



Figure 1





Actual space is intrinsically more powerful and specific than paint on a flat surface. Obviously anything in three-dimensions can be any shape, regular or irregular, and can have any relation to the wall, floor, ceiling, room, rooms or exterior or none at all. Any material can be used as is or painted (Judd 2003. pp 827).

The contrasts here between Judd's "specific objects" (three-dimensions) and the formal concerns within painting are obviously evident within two vital areas. The first is materiality, or the freedom of materials within three-dimensions in contrast to the reductive focus upon specific materials within painting. The second element is three-dimensions itself, where the possibilities in three-dimension's are preferred to the limitations within two, rejecting the internal illusionism within painting (Blauvelt 2001. pp. 125) in preference for three-dimensional form.

Three-dimensions are real space. That gets rid of the problem of illusionism and of literal space, space in and around marks and colours - which is riddance of one of the most objectionable relics of European art. A work can be as powerful as it can be thought to be (Judd 2003. pp 827).

Judd is clearly not looking to alter the formal (theoretical) construction or focus within painting or sculpture themselves, but instead opens his enquiry to engage on a separate level (that of three-dimensions) whilst at the same time laying bare the limitations of painting and sculpture as formal mediums. The work was purely focused on being just form and material. According to Michael Fried, in his essay 'Art and objecthood', the account against painting in Judd's 'Specific objects' stems from the relational necessity within painting. The specific objects made by Judd, as well as the work of other artists including Frank Stella, Carl Andre and Robert Morris, were intent on making the artwork a 'whole'. A unity that



did not have to be accountable to various parts or elements or that the relational elements created the whole. This also referred to supports, according to Judd, that were shaped rather than rectangular and that “the obvious response is to give up working on a single plane in favour of three-dimensions” (Fried 1998. pp. 149). The aim was to create “one thing’ a single ‘specific object” (Fried 1998. pp. 149) in contrast to “part by part” or relational painting or sculpture. The work could not be divided into parts and the three-dimensional quality of this indivisibility of object separated it from the theoretical (relational) construction of sculpture.

The importance of materiality in this situation is distinct from other practices and the availability of new industrial materials added to the non-distinction of material specifics. This three-dimensional work did not have the introspective materiality of sculpture and painting as it did not have to isolate itself, being characterised outside of the framework of them, it was what painting and sculpture were not.

According to Stella the problem within painting also related to the relational necessities,

The basis of their whole idea is balance. You do something in one corner and balance it with something in the other corner (Batchelor 1993. pp. 16).

The main target for Stella was the questioning of paintings pictorial space. His work of the 1960's and 1970's confronted the traditional perception of the surface and the support. The aim being to combine or amalgamate them to create an ‘all-over-ness’ within painting, in contrast to previous ‘relational’ painting that sought to balance various parts with and against each other: “...the container and the thing contained

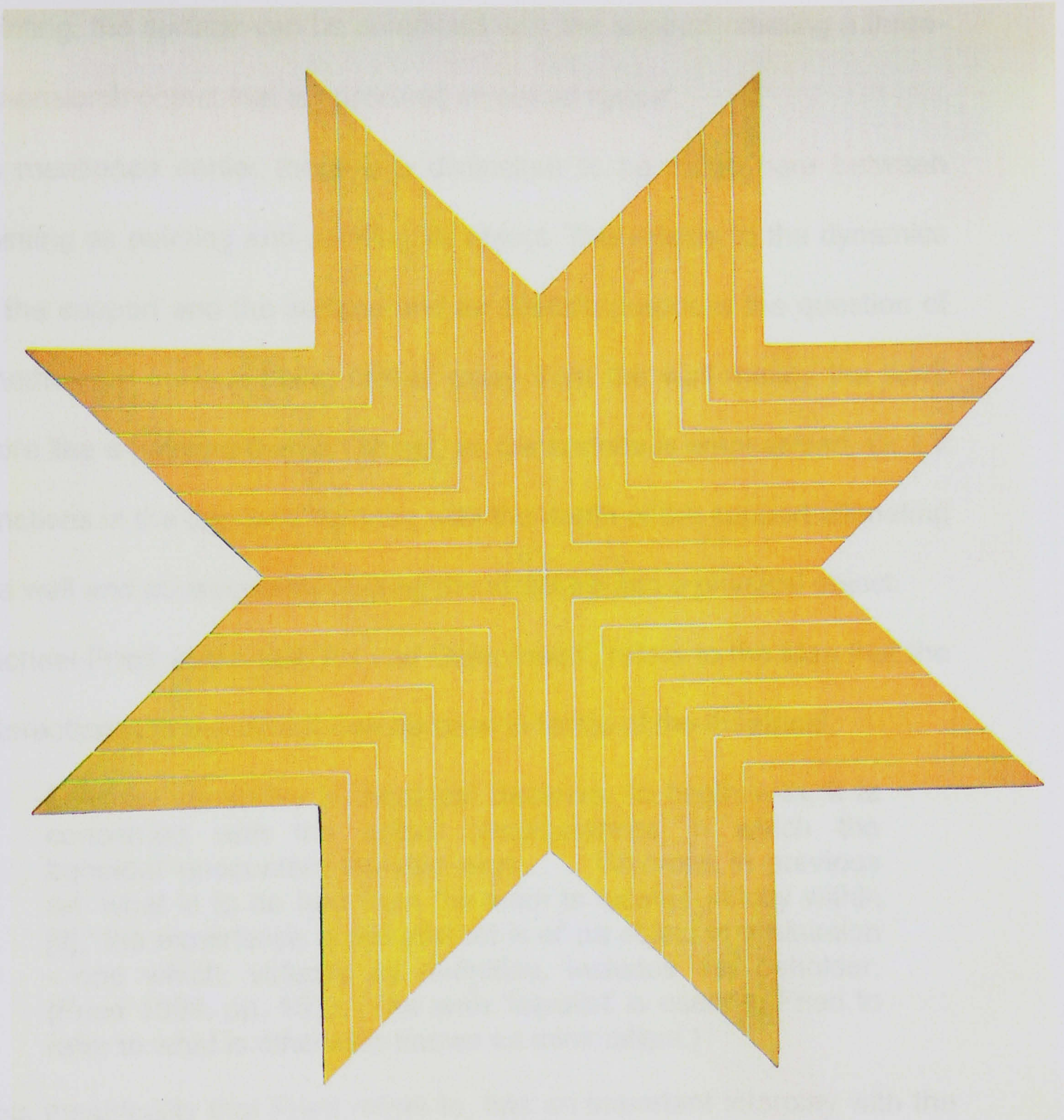
became inseparable, each being a direct function of the other” (Rosenblum 1971. pp. 21). Stella’s stripe paintings moved closer to being physical objects (the three-inch depth from the wall reflecting both the marks on the surface and the distancing of that surface from the wall) and although ‘easel’ painting itself is an object, he aimed to accentuate this fact. There seems to be a slight contradiction here when Stella says that the depth of the support isolates and draws attention to the surface, physically drawing it away from the wall.

Whereas Judd had rejected the possibility of shaped supports in preference for three-dimensions, the intention behind Stella’s use of shaped canvases was to test the physical and relational/representational boundaries of painting. The depth from the wall of the paintings and the inclusion of the central void, which questioned the framing device of painting, challenged the understanding of its traditional recti-linear format. “As Michael Fried observed in 1963 ‘Stella’s paintings arise out of an unprecedented awareness of their own perimeters’” (Rosenblum 1971. pp. 21).

Stella also gave the paintings the illusion of ‘infinite extendibility’ (Rosenblum 1971. pp. 17) which challenged the definitive ‘frame’ or framing device within the traditional rectangular support for ‘easel’ painting. The frame within ‘conventional’ painting was intended as a definable limit for the painting, but if there is no representational ‘image’ on the surface, in relation to implied space, then the necessity for a definable limit to its boundaries is weakened. If the focus of the surface



Figure 2





is to be something that is a part of the whole rather than the area for the act of painting then the idea of the function and purpose of the surface has dramatically changed. Rather than being a separate element within painting, the surface can be combined with the support creating a three-dimensional object that is perceived in 'actual space'.

As mentioned earlier there is a distinction to be made here between painting as painting and painting as object. This relates to the dynamics of the support and the surface and for Stella's purposes the question of whether the surface being further away from the wall makes the work more like a painting than an object, as the surface is emphasised. Or if it functions in the opposite manner, with the depth of the support alienating the wall and consequently making the structure into a physical object.

Michael Fried, in his text 'Art and Objecthood', refers to the idea that the interaction with the viewer can be seen in terms of the theatrical,

Literalist sensibility is theatrical because, to begin with, it is concerned with the actual circumstances in which the beholder encounters literalist work... ...Whereas in previous art 'what is to be had from the work is located strictly within [it],' the experience of literalist art is of an object in a situation - one which, virtually by definition, includes the beholder. (Fried 1998. pp. 153). (The term 'literalist' is used by Fried to refer to what is otherwise known as minimalism.)

This theatricality that Fried refers to, has an important interplay with the specifics of site, especially as will be seen later in the work of other artists. The framing of the work is dramatically different to the framing device, or support, within modernist painting. This framing, if one needs to be seen, relates to the architectural or environmental context within which it is placed and it is the relationship between the work, its environment and the viewer that completes the work. The importance of



the frame, or framing device, within painting is changed and the nature of this frame is put into the context of its architectural surroundings. (This relationship will be brought under closer scrutiny through site specificity at a later stage).

Another factor within the work of Judd, Robert Morris and Stella at this time was the importance of materials and colour. They all used materials that could be seen as industrial, aiming to transpose the previous conception of medium specific materiality. It also led to the work looking and having, in Judd's case, been mechanically made. As was mentioned earlier - in reference to objects (or the ready-made) being brought into a different 'domain of meaning' - the same applies to certain (new) materials. The previous function or perceived place of that material will have a considerable influence upon the actual reading of the work. For instance Stella's use of aluminium and copper paints in his paintings in the early (to mid.) 1960's challenged the organic nature of painting with their metallic industrial finish.

The use of these industrial materials and the perceived distancing of the artist from the physical production of the work challenged the authorship of previous practices. Other artists were also using different materials that had the same industrial qualities, including Carl Andre, Robert Morris and Sol LeWitt. The latter, also working within a broader context of 'minimalism', in his text 'Paragraphs on conceptual art', claimed a conceptual authorship that was separate from the traditional act of making. "The idea itself, even if not made visual, is as much a work of art as any finished product" (Lewitt 2003. pp. 847). In many ways this

method of working focused upon the artwork, or form, as a by-product of the idea. LeWitt could use assistants to construct his work, the structures and the wall drawings, from precise ideas and plans that he relayed to them. The wall drawings in particular could be constructed without the presence of the artist by adhering to his strict plans. LeWitt displaced the 'conventional' components of painting by removing the canvas, the stretcher and also the paint in the wall drawings. In referring to the wall drawings LeWitt stated that, "It seems more natural to work directly on walls than to make a construction, to work on that, and then put the construction on the wall."<sup>12</sup> There are two further points made by LeWitt which have an important interaction within painting and an 'expanded field', especially in the context of architecture and the site. The first is; "the handicap in using the walls is that the artist is at the mercy of the architect", the second that "the wall drawing is a permanent installation, until destroyed. Once something is done it cannot be undone."<sup>13</sup>

In tandem with the wall drawings LeWitt was making objects that he referred to as 'structures'. Initially these stemmed from the wall as three-dimensional protrusions, then, with the negation of sculptural conventions - carving and modelling - in favour of construction, these structures became representations of concepts that were strictly built to define all the possibilities within the idea. The nature of the artists practice and their work method had changed and this change altered the structure of the work. "The artist became split into a designer who drew up plans", says David Batchelor, "and a labourer who mechanically followed the brief" (Batchelor 1993. pp. 18). The central human element

of art (self implied in relational art) was being negated in preference for a de-centred relationship in which the work was constructed with the artist's idea as the focal point; the work became the product of following the idea to its conclusion in form. "It is perhaps the preconceived-ness of LeWitt's, Andre's, Judd's, Stella's and others' of the mid-sixties", says David Batchelor, "which represented the greatest threat to convention" (Batchelor 1993. pp. 18).

The idea, in its conception, pre-determined the final form, even to the point where colour could be either, in the case of Judd, determined by the material, or, in the case of LeWitt by minimalising the artists choice or expression by making all the structures black (although they were subsequently changed to white) - unifying them by removing the conventional value of colour. Even in his wall drawings LeWitt used a refined palette that was restricted to yellow, black, red, blue and the white of the surface that could reduce the ambiguity of selection as much as possible.

It is important to reiterate a number of points that have been raised in connection with both the materiality of painting and also the possibility of painting within an expanded field. Painting and architecture have a repetitive or continual relationship that has changed and altered the interaction between them, from the limitations of painting directly on the wall to paintings autonomy as a separate nomadic object, the connection has shifted. At the same time the definition of painting using the frame and material construction as well as representation and internal space (depth) on the surface was further compounded through the reductive



and isolating emphasis of modernism. The reference to space has repeatedly appeared and it is important to attempt to define the importance of its relationship with painting. Internal or implied space and representational space are linked within the surface of conventional painting as well as relational problems for Judd, Stella, Andre and LeWitt. The term internal space is used to emphasise the surface and the fact of its two-dimensionality, 'actual' space or 'real' space is determined within three-dimensions and the question arises whether painting itself can be realised within this alternative spatiality.

The actual physical limits of paintings, the frame and support, are possibly of less conventional relevance or importance than the fact of its perceived spatiality. This refers to its two-dimensionality and, vitally, its frontality and the problematic of internal space, representation and colour. For painting to be able to operate in a different spatial context then the surface, and its relevance, must move into an altered state. The changing situation of the viewer, as was highlighted earlier, has a significant effect upon the dynamics of painting and the space in which it can be viewed. Brought into focus through the three-dimensional work of Judd and his contemporaries, the space of the artwork contained a direct connection with the viewer.

A question that must be defined is the problem of frontality within painting and whether this is only a requirement of its structural support and wall placement. Relating closely to the dynamics of two-dimensional space, frontality defines the viewer's relationship with conventional painting. For this to be subverted then, as mentioned above, the two-

dimensional plane is the element that must be challenged along with the framing device of the support. In relation to the frame a change of context, within both its meaning in painting and its spatial field of operation, will alter its dynamics and could possibly change the nature or perception of surface. If the idea of 'painting' surface is not taken in conventional two-dimensional terms, this could possibly be taken on mathematically, and the surface was subject to different criteria than the conventional limitations of the supporting frame then the positional possibilities increase. (Although this does not deal with the internal spatial dynamics of the surface.)

There is a relationship between the surface in painting and the surface of architecture that could lead to an alternative method of placement. The difference between planar space and three-dimensional space focuses upon the physical participation of the viewer and real space in contrast to implied space. At this stage I would like to look at the space defined by site or architectural environment, specifically in terms of exhibition and institution as site for painting. In this context it is important to place some artists whose practice sought to directly challenge the perceived, or modernist, limitations of painting, through a conceptual interrogation of the physicality of painting.

For instance Mel Bochner's 'Measurement' series (1969), Lawrence Weiner's wall 'cut-outs' (1968) and Daniel Buren's 'Within and Beyond the Frame' (1973). It is important to approach each of these artists concerns to understand the individual emphasis behind them.

These three artists challenged the conventional space of painting, focusing upon its materiality - or a lack of materiality - and institutional context. The space of display and the link to paintings exhibition relating to the site was of particular importance. The conceptual element of their work guided the manufacture and intentions behind the work. Mel Bochner in his '*Measurement*' series, made visible the exact dimensions of the room, gallery or museum space. In another work, *48-inch standards*, Bochner hung brown paper on the wall "in the space of painting" that was intended to question the boundaries and limitations of painting at the time. One of his main aims was to understand the conventions of painting and by doing so work in the place where he found holes or 'a leakage'. The history of painting, and what he perceived to be its limitations, acted as the emphasis for the construction of the work, which in its own right became a conceptual reference to the state of painting. Bochner felt that his work was 'anti-formalist' in the sense that he did not want his work to solely interact and make statements from within the parameters of painting but instead take an external point of reference to challenge the limitations of the medium. He was working with a 'theory of painting' and the work was situated 'as if' it was painting<sup>14</sup>. The intention of the work was to act as painting to make the viewer question the conventional materiality and placement of it.

In discussing Lawrence Weiner's work of the late 1960's, Joseph Kosuth, suggests that Weiner had by giving up painting (at least a conventional method of painting as practice) changed his notion of place. This shifted the material aspect of the work and also the



relationship of the work to site meaning that the work did not have to be made in a studio, and then exhibited on completion. Instead his work could exist as a series of proposals of artwork to be made. This method of practice allowed Weiner to critically engage with painting whilst at the same time distance himself from the formal aspects of painting, this anti-formalist approach based within a conceptual framework, enabled practice to be made but also exist as a proposition. The practice itself did not hinge upon its own formal attributes, and consequently by coming from the 'outside' could both conceptually and physically 'change' the form associated with the medium. For instance, Weiner's wall 'cut-outs' involved removing areas of the wall - with holes directly through the wall - to represent the traditional space of painting.

Within all of these artists work there is a direct connection between painting and architecture, the obvious being the use of the wall and the gallery as exhibition site with their work designed to explore the boundaries of this relationship. But what happens when painting has a direct influence on its surroundings, even altering the dynamics of the architecture.

The artists, known as the BMPT group, Daniel Buren, Olivier Mosset, Michael Parmentier and Niele Toroni, exhibited together at the Salon de la Jeune Peinture in 1967. They constructed their striped canvas paintings during the opening, only to leave the space empty afterwards except for a sign reading 'Buren, Mosset, Parmentier and Toroni are not exhibiting'.

Daniel Buren reduced painting to a standard pattern of 8.7cm wide white and coloured vertical stripes (Buren refers to this as his visual tool), which he used in each of his pieces. This fixed element to the work could then be used in different contexts. The reduced language of painting used by Buren comments upon the conventions within traditional painting. The dynamic relationship between the artwork and its context or position challenges the usual placement of painting. The exhibition context of conventional painting is subverted with the work moving from inside to outside the space, framed by doors, using the striped motif as wallpaper with gaps cut to substitute the normal space of paintings with the wall or even placards and street hangings. The interaction of the logo or motif with its environment disrupts the traditional context of easel painting. The multiple uses of the patterned fabric changes the framing of both painting and also the frame of the gallery within which the work should be shown. The importance of the frame within painting is recontextualised within Buren's work, with the frame or limits of painting (the edge) expanding to encompass the actual site of exhibition. The spatial importance of Buren's work lies in the contextual placement of the visual tool. The relationship with architecture disrupts the perceived placement of painting and the site becomes a part of the work, the supporting structure. Rather than looking at painting upon the wall in its static state, Buren's work enabled the viewer to perceive painting in its architectural context. The work referenced not only architecture and painting but also the "idea of museum as container of the objects that it contains"<sup>15</sup>. What this does to the term 'painting' and our understanding

of painting as a specific medium is interesting, whether it is reduced to a sign, logo (visual tool) or incorporated with sculpture, architecture, installation or time based media. These artists have attempted to identify and push the conventions of painting to encounter its boundaries and effectively examine what is and is not painting.

The conceptual investigation into painting, evident in the work of these three artists, was markedly different from minimalist objecthood. The focus for this emphasis was within the deterritorialisation<sup>16</sup> of traditional (easel) painting. This deterritorialisation affected the frame and its conventional relationship with the wall. The question of painting's territory relates back to its specific association (and dependence) with the wall as well as connecting with its specific materiality. This also combines with frontality, which was mentioned briefly earlier, and the specific relationship that painting maintains with the wall. It is possible to make the assertion that the deterritorialisation witnessed here is in fact a direct challenge to the necessity and function of the support or frame. The placement of painting was dependent upon the physical act of hanging on a wall, and for this to be changed it would have to be alienated. The fact that these artists did this to critique the theoretical conventions (limitations) within painting de-centred the material fabrication of painting and its site of operation.

In France, the early 1970's saw the rise of the Support/Surface group; whose major protagonists were Claude Viallat, Louis Cane, Daniel Dezeuze, and Marc Devade. Their approach to painting was through undertaking a dissection of its classical form through its physical

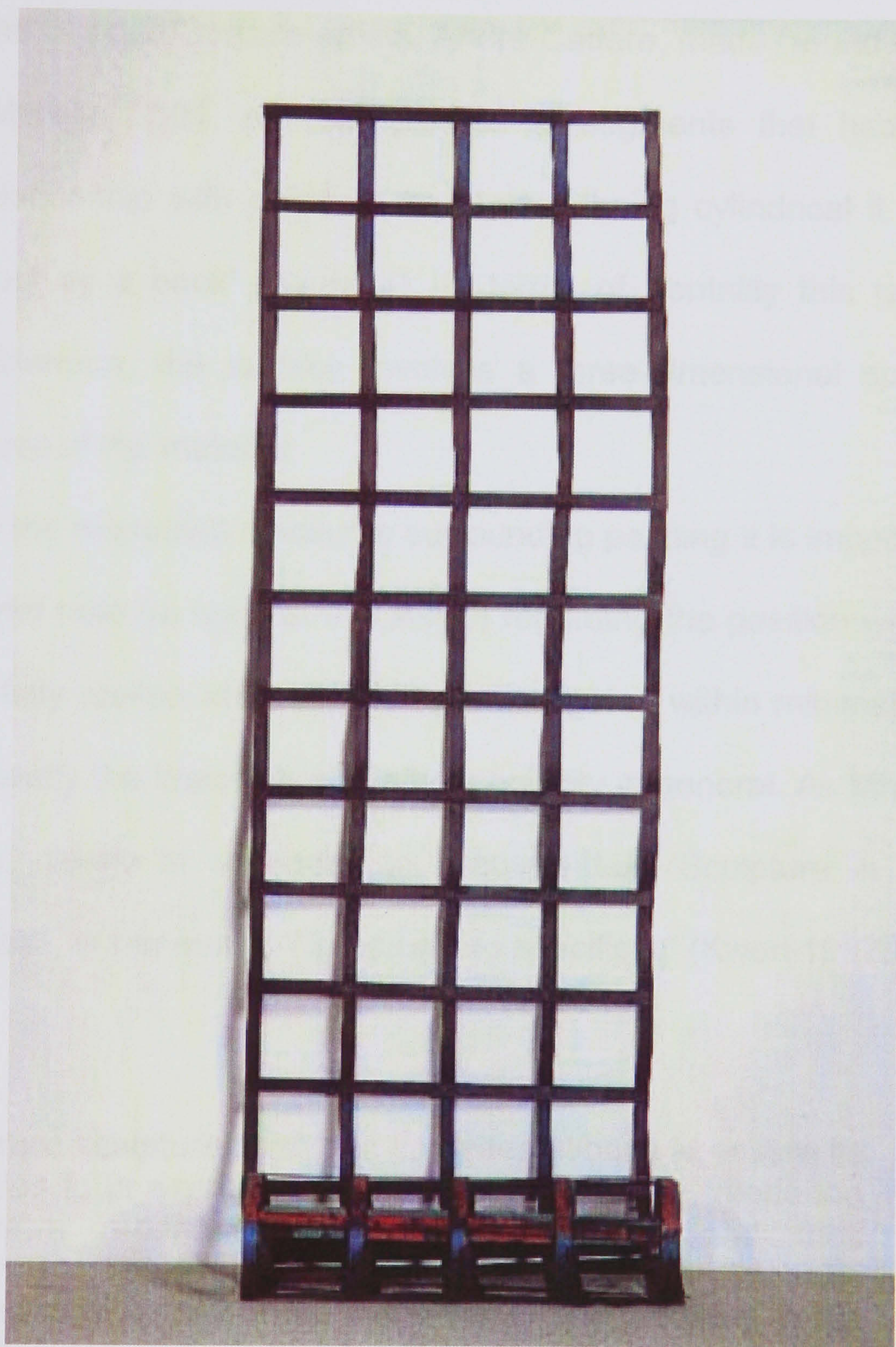


attributes, a deconstruction of painting elements that aimed to alter the conventional physical framework of its construction and process. This deconstruction of painting undertaken by the artists of Support/Surface had a connection with the formalist critique of Greenberg, although it was not focused upon reduction, the association (and it is a rather tenuous one) is through the importance of materiality. Certainly the artists of Support/Surface were not trying to define painting within its own specific field of operation, rather they were attempting to destabilise the physical nature of painting. This destabilisation hinged upon the alteration of, and association between, the material components of painting. In contrast to the dematerialisation of the art object in minimalism the artists in Support/Surface attempted to define and deterritorialise the materials of painting concentrating on disrupting and deconstructing the perceived conventional arrangement.

In contrast to the ruptured the purity of the pictorial surface in Lucio Fontana's '*Concetto spaziale*' (Spatial concept), the artists of Support/Surface engaged in a militant deconstruction of the elements traditionally associated with painting. By disassociating the canvas from its support structures, saturating the floating cloth with pigment, reinventing the relationship between support and surface or using the floor as 'display' area the artists stripped painting bare to reveal its fundamental physicality. For instance a specific work by Daniel Dezeuze, '*Varjatty Puurulla*' 1975, destabilises the conventional wall bound painting by using tinted wood to resemble or signify the support or frame. The work is suspended from the wall but rolls to the floor subsequently



Figure 3





altering the territorial status of painting. The pictorial frame moving from the two-dimensional plane of the wall into three-dimensional or actual space, at the same time as connecting formalist painting and sculptural space (figure 3).

Another of the Support/Surface artists, André Cadere, made “round bars of wood” (Melville 2001. pp. 90) painted in segments that had an important relationship with painting; he states, “being cylindrical it has neither a front or a back” (figure 4). In terms of frontality this is an interesting dilemma, the surface involves a three-dimensional space through the use of the material.

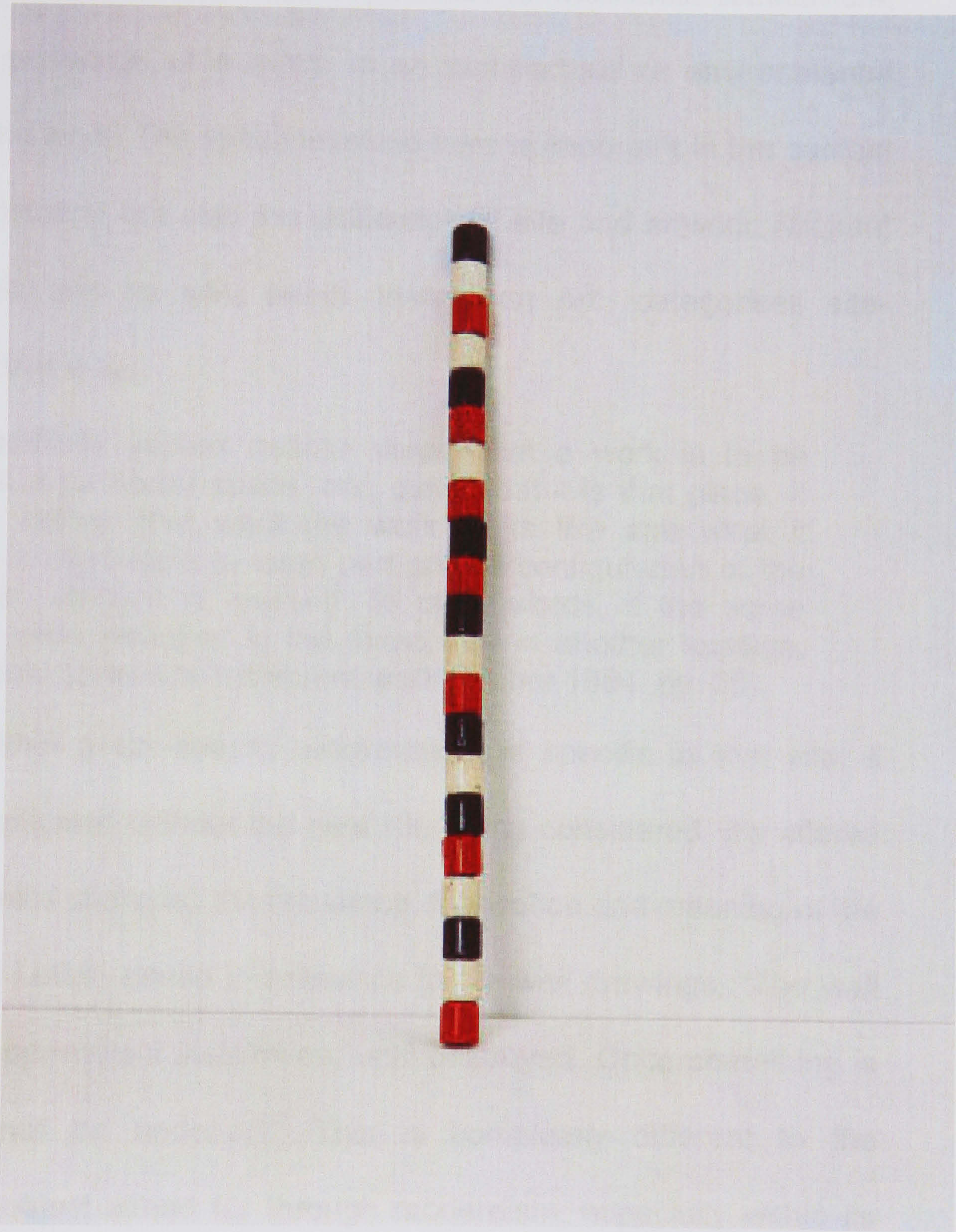
In relation to the modernist discourse surrounding painting it is important to make a brief note (at least at this stage) regarding the position within sculpture to fully realise what was being investigated within minimalism and subsequently the importance of site specificity in general. As Miwon Kwon states, clearly in reference to Krauss’s text ‘Sculpture in the Expanded Field’, in her essay “Notes on site specificity” (Kwon 1997. pp. 85-110),

If modernist sculpture absorbed its pedestal/base to sever its connection to or express its indifference to the site, rendering itself more autonomous and self-referential, and thus transportable, placeless and nomadic, then site specific works, as they first emerged in the wake of Minimalism in the late 1960’s and early 1970’s forced a dramatic reversal of the modernist paradigm (Kwon 1997. pp. 85).

Modernist sculpture was less concerned with a relationship to its environment, in a similar manner to modernist painting, than it was to its own self-referentiality. This distancing of site focused instead upon the



Figure 4





specific materiality of sculpture. As Miwon Kwon states, above, it was in the wake of minimalism that the importance of site-specificity was established.

The lack of specific materiality, antithetical to modernist reductivism, created the possibility of a return to an architectural or environmental context for the work. The space involved here is important in the context of not only painting but also the unification of site and artwork. Michael Archer in his text on site, within 'Installation Art', categorises site-specificity in this way,

Site-specificity implies neither simply that a work is to be found in a particular space, nor, quite, that it is that place. It means, rather, that what the work looks like and what it means is dependent in large part on the configuration of the space in which it is realised. In other words, if the same objects were arranged in the same way in another location, they would constitute a different work (Archer 1994. pp. 35).

The work within a site-specific environment is specific to that site; it cannot be replicated without the new site being considered. It's altered spatial dynamics changing the relevance, fabrication and meaning of the work. As Sol LeWitt stated in reference to his wall drawings, "The wall drawing is a permanent installation, until destroyed. Once something is done it cannot be undone."<sup>17</sup> This is completely different to the autonomous object aimed for through modernism, especially within its spatial context with the viewer.

The dislocation of specific site that Rosalind Krauss refers to, in her text 'Sculpture in the Expanded Field' (Krauss 2002), for sculpture, in other words its post-modern condition, relates to the interaction of the space in which the work is to be viewed. In fact the space of the site becomes the

focal point for the work. In the essay Krauss refers to the work of Robert Morris, where the form's status as sculpture "reduces almost completely to the simple determination that it is what is in the room that is not really the room" (Krauss 2002. pp. 282).

The formalist framework of both sculpture and painting is completely altered, within territorial terms and also site, and the interaction between the disciplines, within three-dimensions, and their conventional construction poses the question of interdisciplinarity within the work and how this affects the specific areas of operation for each discipline. In a number of the artist's work mentioned above, specifically Daniel Buren, the picture frame had shifted and was now, rather than delineating the boundaries of a surface, taking into account the spatial significance of a particular site.

Since the criticism of the relationship between minimalism and 'theatricality' by Michael Fried, an antithetical response has been brought into the arena of painting in the sense that the use of the word relates to 'installation' and exhibition. The possibilities of painting as a medium have become refracted; its appearance or reference within the work does not have to be a puritanical search for internal definitions.

There is no one particular route for painting; rather there are multiple routes too multiple (different) practices. Painting has become refracted in practical terms as well as theoretically and its identity is no longer isolated, introverted and reductive. From wrestling with its own identity painting has begun to look outwards and interact with alternative possibilities within other mediums and materials. Instead of its autonomy



and isolation (singularity) painting is enveloped within a wider sphere and it can form the structure of multiplicity (plurality) in terms that it does not have to be reduced to specific disciplines and theoretically placed.

The notion proposed at the start of this review of practice that painting could be viewed within an expanded field, in reference to Rosalind Krauss, can be seen to have greater potential now. This potential stems from the idea of painting existing, as Krauss would suggest in reference to sculpture, “on the periphery of a field in which there are other, differently structured possibilities” (Krauss 2002), in contrast to being defined as a field or discipline in its own right. The purpose for this rests upon questions of material, idea, place and structure. Rather than an internally defined medium, that is to say dependent upon the conventions of historical reference, one which retains identity through a ‘dragging back’<sup>18</sup>, linking it to the historical structure of the medium, painting thought within an expanded field can be seen as a method for expanding the possibilities and potential of painting. This expansion crosses across different mediums and modes of materiality, and creates the potential for interdisciplinary practice. The deterioration of medium particularity (or specificity) creates openness in terms of the possibilities available to practice.

Krauss in her text titled ‘Art in the Age of the Post-Medium Condition’ (Krauss 2000) discusses the possibility of heterogeneous medium, in contrast to the homogenous, internally specific mediums derived through the modernist critique. The text focuses upon the work of Marcel Broodthaers and presents an anti-formal or formless attitude towards

medium specificity, or “differential specificity” a reinvention of medium in a time in which medium is not specified through introspective thought but can be conceptually and physically challenged through a movement between and across mediums.

## **Material Specifics – Part Two**



The first section of the practice review presented the potential for painting to be considered within an expanded field, in reference to Rosalind Krauss's notion in relation to sculpture (Krauss 2002), and this potential needs to be explored in terms of contemporary practice and how artists are dealing with the idea of painting now. A number of artist's different approaches to painting will be discussed, especially in terms of surface, and also vital connections to architecture, both in a practical sense and its links to contemporary architectural theory. This will form a discussion of the possibilities evident within the notions of site-specificity and installation and it is important to split the research into two separate (and specific) areas for the second part of the practice review.

The purpose for doing this revolves around two separate elements, which need to be investigated within the research. The first looks at the position of painting when connected quite literally with an architectural agenda or at least one that challenges the perceived space in which the work is exhibited. This will be presented in contrast to a more medium specific method (or specific mode of materiality) that involves, in the example chosen, a discussion of the differences between two artists distinctive approaches to the manipulation of surface in painting. It will also involve examining the difference between an 'internal' approach where boundaries or physical constraints - inherent within the medium - are the main focus within which the medium can work (a more formal approach) and then, in contrast to this, a position where the dissolution

of medium specificity and crossing of boundaries (or dissolving of boundaries) creates the focus for the practice.

The second part of this 'review' focuses upon the concept of fluidity, dynamics and difference in terms of modes of materiality in contrast to 'stasis' or enclosure in terms of boundaries, constraints or 'territories'. This involves investigating an opening of 'systems' across boundaries or alternatively where territorial 'schematics' are not perceived as (or to be) static and internally specific, or at least reliant upon internal combinations - oppositions or contradictions - for change - the creation of the new.

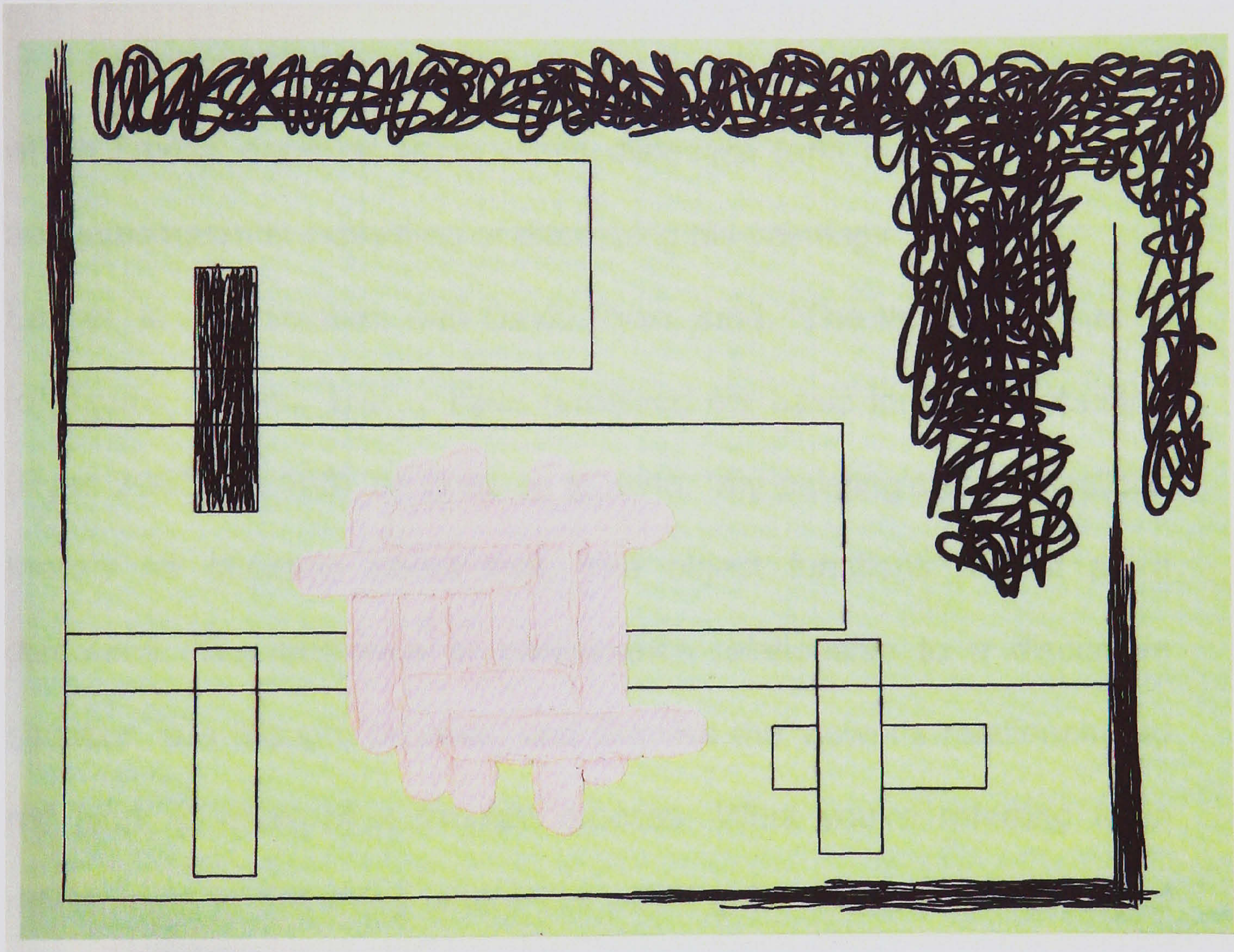
Initially the differences between the paintings of Jonathan Lasker and David Reed will be considered in order to discuss the manner in which these two painters deal with the 'surface' in, or of, painting. The purpose for doing this stems from their contrasting methodological approach for creating or working with the surface in painting. This relates to how, and why, Lasker describes his paintings in a 'static'<sup>19</sup> and formal manner and how Reed's can be seen in a more 'fluid' sense. Essentially the differences are based upon how the artists deal with the surface, from Lasker's juxtaposed spatial areas to Reed's smooth and continuous surfaces.

Lasker states that the specific method he uses in making his paintings hinges upon a dialectical approach towards the application of paint and surface. In a recent lecture presentation (in 2004) at Chelsea College of Art and Design, London, Lasker said that he perceives the most important element within art practice, in general not just personally, to be

material specificity, or the maintaining of specificity towards material within a medium. This can also be seen as the position (in a structural sense), where the boundaries, or even, to be exact, the point at the edge of a painting, are the definers in which the practice can work. During the lecture Lasker referred to the important use of the dialectic within his paintings. The dialectic, he says, relates to the method of application of the paint in constructing his paintings. One of the most important elements for Lasker is 'the preservation of the stationary' or more particularly that the physical structure of painting remains static, or fixed. It is within this area, or zone, that he can perform the different painterly relationships of ground, 'design' (drawing or repetitive motif that crosses the ground) and an impasto area that sets up a contradictory relationship between the layers. Even though Lasker relates this to a use of dialectics it can also be read as a dualistic approach in contrast to and also as well as a dialectical one, as there is arguably, no active or positive synthesis between the elements and instead there are continual dualities, which set up a conflict between each other upon the surface of the painting. The debatable part of this combination is that the elements are not synthesised and do not become one as it is their continual conflict that creates the painting upon the surface. Although this could be questioned, for instance, does the combination of contradictory elements upon the surface actually make them function together to produce the synthesis of the painting as a 'whole'? In other words, a unity achieved through the whole by the opposition or synthesis of the discrete elements.



Figure 5





There are a couple of points that need to be raised in connection with Lasker in order to present a contradictory method of practice to the research that is being undertaken. The first point is the idea of fixed physical constraints and boundaries within the particularity of materials in connection with art practice and the second is the specific method, which Lasker depends upon within dialectics (and duality) in creating and subsequently explaining or describing his paintings.

Lasker, in conversation with David Ryan, said, "The three elements ... [of] figure, ground, line ... have remained my basic formal vocabulary" (Ryan 2002. pp. 156), he goes on to state, "my painting's are dialectical; there's no question about that. The object functions almost as a discourse. The audience or participant's relationship to a discursive situation is a thought process, and likewise the viewer's relationship to my work is more of a thought process. What you're referring to in modernism, is this thing where the painting is more or less an object presenting itself to the viewer, who is more or less an object" (Ryan 2002. pp. 155). David Ryan responded, "The identity of the thing is realised through the viewing process, so that an analogy with selfhood can be made." This discussion reveals through the internal dynamic of the painting (its structure) and its very particular relationship with the viewer another important reference to the dialectic at work, for Lasker. This reference to the dialectic hinges upon the viewer, the painting and the particulars of the painting.



The dialectical, or dualistic, approach, creating surface rupture and vitally, the connection with the viewer is distinctly different to David Reed's 'smoothing' of disparate elements upon the surface. In the catalogue for the exhibition 'Intricacy', at the ICA in Pennsylvania, Greg Lynn (curator) discusses Reed's work in terms of how he deals with surface and the purpose for approaching surface in such a manner. He states; "Many of the artworks in the exhibition, those by James Rosenquist, Fabian Marcaccio and David Reed especially, show how collage techniques can yield continuous field paintings where figures fuse and merge on a single surface rather than invoking a pictorial space of discrete elements." (Lynn 2003, 2<sup>nd</sup> page) This contrasts with Lasker's use of 'discrete elements', which carry a pictorial spacing, keeping the surface in a state of pictorial flux where the elements contradict or at least create a 'spacing' between one another. The smoothing of space upon the surface of Reed's paintings means that the elements (on the surface) are fused - and this fusion creates a continual uninterrupted surface. Ground and 'mark' are not isolated and juxtaposed but instead are fused together, combining with each other upon the surface.

From a slightly different perspective, it is important to mention the work of two other American artists, James Hyde and Jessica Stockholder. The purpose for mentioning them relates, or draws the attention, to a 'convention' of frontality and also the materiality of painting. The next two quotations create an interesting friction, or tension, around the importance of frontality to painting. The term itself, frontality, is used in reference to the viewers perception of painting, and the particular

‘conventional’ method for viewing painting, traditionally a flat surface viewed in a particular way - from the front.

The first quotation, from the journal ‘Art in America’ dates from 1993 and relates to the work of James Hyde, Richard Kalina states:

Hyde has set himself a difficult task. To move painting into three dimensions is to risk losing the formal and historical focus implicit in a purely frontal presentation<sup>20</sup>.

The second, from ‘Painting and Architecture: Conditional Abstractions’ by Stan Allan, 1995, is in response to the work of Jessica Stockholder:

Stockholder stakes her claim on the territory of painting not on the basis of material specifics - paint, canvas, the rectilinear format - but on the ability of the work to enter into the discursive territory of painterly problems: surface, colour, implied depth etc. That she can do this without the given frontality of the rectilinear canvas, suggests that frontality may be only incidental to paintings self-definition today (Allan 1995, pp.64).

The difference evident between the two quotations constructs an interesting juxtaposition in terms of the critical thinking regarding paintings position, on the one hand a linking back to ‘historicism’, including the formalist critique, and on the other a shift towards a post-medium condition where the elements of a particular medium are not structurally driven but can move outside of the perceived constraints of a particular medium. Allan goes on to suggest that Stockholder’s work although primarily based within three dimensions and he mentions in reference to Colin Rowe and Robert Slutzky that, “While painting can only imply the third dimension [sculpture] cannot suppress it” (Allan 1995, pp.64) - he also comments that architecture plays the same role as the sculptural (non-suppression of three-dimensions) - although the ‘territorial’ shift evident within Stockholder’s work repositions the usually,



or conventionally, particular 'surface' of painting. He states that Stockholder's work is "Not a simple substitution of surface for depth, but a more complex reconfiguration of surface as depth" (Allan 1995, pp.64), this allows the different problematics of painting to be applied and implied through the three-dimensional, a shift for the pictorial in terms of space and the potential for space to redefine surface. This shift is important, to be able to realise, view and understand the pictorial in three-dimensions - when it does not just 'sink' into the sculptural - creates an intriguing potential. This potential deals with the 'painterly' but not under the terms of a conventional format - a non-formulaic engagement, rather these suggestions of 'painterliness' join other possibilities based within other modes of materiality and fuse together without the need for reduction to a particular identifiable system, i.e. painting or sculpture. Yet, it is possible to imply that this field or surface is actually defined by or within the 'terms' of painting.

The importance of frontality is dependent in many ways upon the particular specificity of medium in connection with painting. It is interesting to consider how the two critics respond to the importance of frontality, between the need for historical reference for painting or alternatively how frontality could be incidental and the fact that other elements connected to painting might contain a greater importance within practice than the need for material or medium specificity. Ideas of frontality, once shifted into the three-dimensional need to be addressed, for it is at this stage that frontality becomes almost redundant, but this is a question that needs to be tackled in much greater depth. For if the

actual viewer and painting relationship is defined by and through the notion of the frontal - frontality - then this particular engagement would disrupt what happens to a definition or identification of painting. It is also important to mention at this point the notion of a combination of different frames (or 'stills') in terms of engagement with painting as three-dimensional, this can be seen to relate to the cinematic, a process of different still images capturing, together, the complete work.

James Hyde in contrast explains that he uses the conventions of painting to disrupt or disturb the process of making and physical structure of painting. In conversation with Vik Muniz, Hyde states,

When I make a painting I try to make an object that produces its own vibrant experience, an experience which leaks into the surrounding world and can provide a repository for other experiences and images. I regard this as the process of painting and frame it by calling attention to its conventions. It's awkward - dissecting painting conventions with painting conventions (Buci-Glucksmann 1999. pp.58).

This method of disruption challenges the boundaries of the medium from within, the 'conventions' of the medium are used to subvert themselves, not through a particular material dependency but rather a method enabling the act of painting to spread into the world, a different relationship to objects around us, a challenge to our confirmation of an object as something and only that thing, a quasi-hybrid form referencing painting whilst seeping out - spreading out and incorporating other possibilities.

Another artist, whose work follows a similar thread, in terms of painting as three-dimensional or non-frontal, Polly Apfelbaum, writing in 'Abstraction - JPVA No.5', describes her own practice as "hybrid works,



poised between painting and sculpture; works not so much attempting to invent new categories but working promiscuously and improperly poaching - in fields seemingly already well defined” (Apfelbaum 1995. pp. 86), she goes on to state that,

Concepts neither precede nor follow the work, but nevertheless slip in, out and through the work. The source is unimportant. The list is necessarily incomplete. I want to multiply categories, not diminish them (Apfelbaum 1995. pp. 86).

She is describing the importance for her practice to move ‘in-between’ different modes of materiality and in this manner alienate the possibility of being specific to any one medium, in contrast to this, the awareness and acceptance of different mediums (however slight) within the work is both accepted and physically engaged with at any one time. This method of practice expands the physical possibilities within different mediums whilst also subjecting them to a hybridised form of ‘inter-relation’.

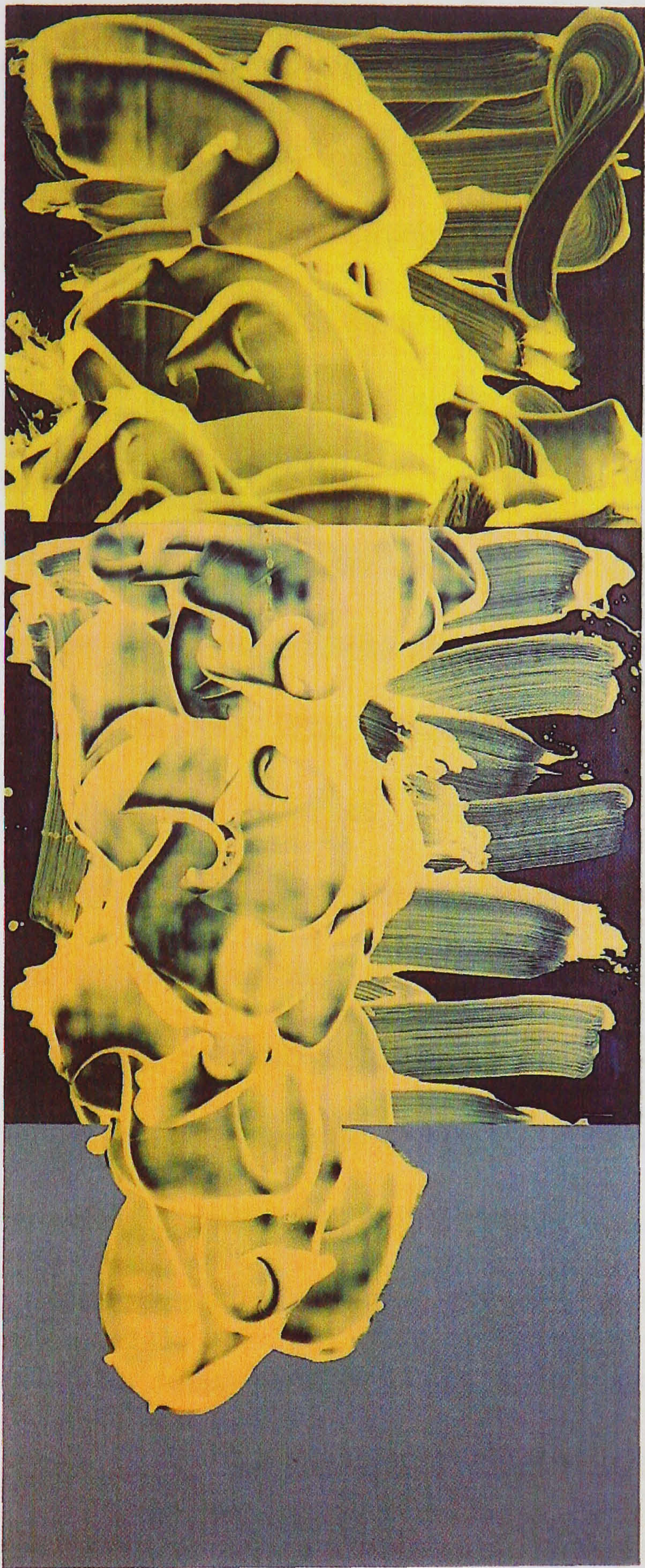
Greg Lynn has suggested, in the essay accompanying the ‘Intricacy’ exhibition, that the method or approach, which David Reed takes towards the surfaces within his paintings is similar to, and also evident in, the work of the New York based artist Fabian Marcaccio (both artists exhibiting in ‘Intricacy’). He states,

Disavowing the disjunction of collage, intricacy privileges fusion by either superimposition or surgical connections along edges. In different ways, the Rosenquist, Marcaccio and Reed paintings all achieve continuities where figures fuse and merge on a single pictorial surface while maintaining multiple discrete figurative vocabularies (Lynn 2003. 2<sup>nd</sup> page).

Lynn goes on to state the differences between Reed and Marcaccio, by suggesting that “the fusion of Reeds [brush] strokes” - a smoothed surface which alludes to, without presenting, the brushstroke - and the



Figure 6





“local braiding and convolutions of brush strokes” in Marcaccio’s paintings - a smoothness created through breaking down the brush mark and shifting the ‘normal’ possibilities or conventions, and Marcaccio manages to do this by using a multitude of different methods, including catalogues of drawn marks which are then rendered in different combinations in the paintings, as well as dissecting the canvas weave and reprinting it back onto the surface of the paintings in either microscopic or oversized form.

It is important to discuss how Marcaccio’s distinctive approach to painting can be interpreted whilst focusing upon the two installations, ‘The Tinger’ 1999 and ‘The Predator’ 2002, that were made in collaboration with the architect, and theorist (and the curator of ‘Intricacy’), Greg Lynn. This will be presented through the two separate and different working methods of the collaborators (within their own ‘individual’ practice) and the purpose behind their alliance. It will also question the different spatial and architectural references within the two installations, and consider the philosophical orientation of particularly Lynn’s writings and how this may connect with Marcaccio’s practice.

In contrast to the (dialectical) method or approach towards painting, which Jonathan Lasker undertakes, Fabian Marcaccio and Greg Lynn used a very different philosophical methodology to create their two collaborative installations. As mentioned above, their individual agendas should be examined separately, and then the philosophical connection between the two will be discussed, presenting the purpose or intentions behind their collaboration.

In 1996, Marcaccio took part in an exhibition called 'Transformal' at the Wiener Secession, curated by Maia Damianovic. The exhibition was designed to represent artists whose work challenged the idea of "any one aesthetic contingency or tautological framework" (Damianovic 1996. pp. 10). The work involved in the exhibition moved "across categories, conventions and concepts" creating a hybridised and more problematic condition. The purpose for discussing the 'transformal' in connection with Marcaccio's work is based within the way in which the forms are not defined from within, but instead are integrated, meaning that they can involve different conventions and are not tied within a set of conventional boundaries. Damianovic suggests in her essay accompanying the exhibition that,

We look at an object - but after a few moments of contemplation, the border between us and the object, with all its awkwardness and oddities, begins to dissolve. The obtuse, strange and innocuous ingredients of Transformal art require a surprising, unique and captivating stepping out of boundaries (Damianovic 1996. pp. 12).

It is this 'slippage' - out - of boundaries, achieved through the 'heterogeneous' connections made within the works that links so well with Marcaccio's work. This relationship, a slippage between boundaries, can be seen as one in which painting can absorb rather than imitate other mediums and so in other words become 'transformal'.

Another important element within Marcaccio's work is the combination of surface and structure. The term structure refers to the support or 'stretcher', which the surface (or material) is attached to. The outcome denies a flat or two-dimensional surface for the material. In the early 1990's Marcaccio allowed the support of his paintings to physically



interact with the surface. Sigmar Polke in the late 1980's had already started to use the support or frame as a pictorial motif (by using a transparent picture surface) but Marcaccio subverted the 'conventional' relationship (between surface and support which Martin Henscel refers to as "the visible and the hidden" (Henscel 2000. pp.31)) by mutating the support, extending or breaking it, so that the support had a direct physical relationship with, or attachment to, the surface. These early works can be seen as a contradiction of a Greenbergian modernist 'paradigm' relating to the materiality and construction of painting. The use of the support or 'armature' in Marcaccio's paintings gives them the appearance that they are trying to break free from their own boundaries or constraints. In contrast to the 'hidden' notion of framing - or the frame - as a device in painting, Fernando Castro Flórez, in his text 'A comment on mutant painting', suggests that "In Marcaccio's work the frame, the hidden, or better, the *hidden base* has taken strange revenge tearing the painting at the sides and acquiring sudden protagonism" (Castro Florez 1998. pp.13). This initial rupture of the framing device has subsequently led to very different methods of 'hanging' or presenting the surface.

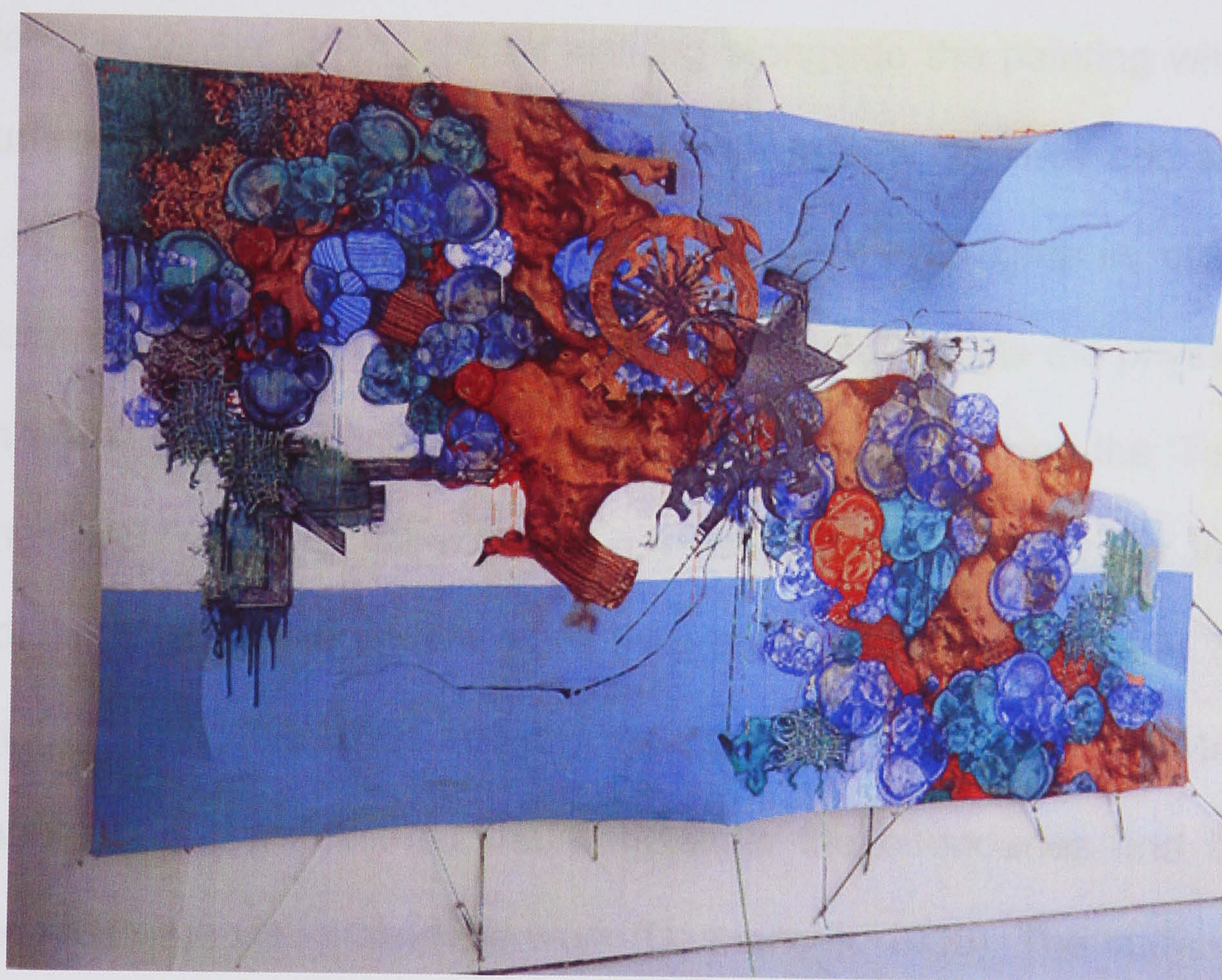
The collaged yet smooth surfaces of Marcaccio's later work (towards the end of the 1990's until the present) are supported by underlying networks of copper tubing or bendable poles and bungee cord, which move the surface away from the wall whilst, at times, connecting with the architectural layout of the space, the frame becomes more and more mutated and consequently, more visible. This architectural connection can be seen in the recent installations, particularly the 'Paintant' series,

where the architectural space connects with an external element that combines exterior and interior, the work literally passes from one space into another. In the past it has been noted, by David Moos in his text 'Architecture of the mind: Machine intelligence and abstract painting', that Marcaccio's paintings "refuse to conventionally hang on the wall, but may rather be likened to an entity squatting within the gallery space" (Moos, 1996. pp. 60), referring to the different, multi-layered and, at times, difficult connections that they have. The work is not definable as one particular thing, but rather it appropriates different 'languages' or techniques and begins to work across the 'territories' of different mediums. Marcaccio's paintings have in the past also been described as "mutant paintings flayed into tents" (Castro Florez 1998. pp.11). In a review of Marcaccio's work in the same year, 1996, Carlos Basualdo called the paintings "War Tents" (Basualdo, 1996) in reference to the aggressive hybridism and almost 'parasitic' approaches evident within the work (figure 7).

Marcaccio has also described his early work in this way, "My paintings operate in this context; they re-utilise the so called 'place of art' that Daniel Buren rejected, but this time in spite of itself, as a Frankensteinian comeback"<sup>21</sup>. Marcaccio at a later stage began to combine this use of the 'place of art' with an external or public space. Marcaccio argues that "the complex degree of passages between public and private space" used by artists like Buren were "over simplified, in my point of view, in a fatalistic way" (Kittleman and Marcaccio, 2000. pp. 56).



Figure 7





The surfaces of Marcaccio's paintings shift between the micro and the macro, abstraction and representation in a smooth, blended mixture that contains a time based element, which relates more to an experience for the viewer in contact with the work. Often this relates to the sheer scale of Marcaccio's work (especially the 'Paintant' series from 1998), which requires the viewer to engage by walking alongside the painting whilst the surface itself needs to be looked at both from a distance and also close up. The gaze is never allowed to rest, your eyes jump in, out of and across the surface whilst the supporting structure shifts the physical way in which you can confront the work. The manner in which the 'Tent' paintings were constructed also allows the paintings to be seen in a nomadic way. Whilst they look as if they are only at rest, there is the feeling that they could move and change, this connection links with Maia Damianovic's suggestion that the work shifts the boundaries and the links between the viewer and the work (Damianovic 1996). The surfaces present a type of fluidity that is not 'normally' found in painting, they start to destabilise the static configuration of conventional painting, both in terms of the viewer and their construction.

The use of different collage techniques, have a definite particular purpose within Marcaccio's work and it is necessary to clarify them. In contrast to collage as pure over-layering of imagery (in a striated manner) Marcaccio is able to create smooth surfaces, which incorporate the imagery in a fluid and fused way. Greg Lynn, in his book 'Folds, bodies and blobs', refers to smoothness - not actually in relation to



Marcaccio - in this way, "Smoothing does not eradicate differences but incorporates free intensities through fluid tactics of mixing and blending" (Lynn 1998. pp.110). These tactics can be seen as methods, for creating fluid and open surfaces. Fusing the different elements in a smooth mixture.

Marcaccio's collaborator in the two installations is Greg Lynn - an architect and architectural theorist. Here, it is important to briefly outline the focus of Lynn's architectural practice - his work and particularly his theoretical or philosophical position are looked at in much greater detail within the next two chapters, 'Fluid surfaces' and 'Territorial rupture'.

Lynn's architectural practice has been described, by Peter Zellner, in his book 'Hybrid Space', as, "constructed by and inside flows, Greg Lynn's 'animate forms' are designed within an unstable realm of variable, fluctuating dynamics and movements, leading away from an architecture of stasis to one of evolution" (Zellner 1999. pp. 136). Rather than create architecture through Cartesian fixed-point coordinates, inertia or verticality, which provides stasis, Lynn seeks to "reconstitute the inherited standard of stationary spatial description into a better expression of complex formulations and applications, to allow built form to be shaped with virtual movement and potential" (Zellner 1999. pp. 138). Greg Lynn's architectural designs are focused upon altering a traditionally static (or freeze-framed) architecture into a dynamic and fluid architecture that corresponds with environment (topography of site), vectoral flow, complexity theory and topology. Ole Bouman, in 'Amor[f]al Architecture', (the introduction to 'Folds, Bodies and Blobs) comments

on the mathematical-philosophical links within Lynn's practice, he says; "Inspired by the baroque thinking of Leibniz, Bergson and Deleuze, Lynn is trying to discover a different geometry; one that is no longer tied to a transcendent value system, but is an adequate expression of contemporary secular reality" (Lynn 1998. pp. 10). The change in the mathematical approach, which Lynn undertakes, using topology and computer generated animation programs allow the designs to be created through a fluid process where they are more suited to, or reliant upon, their particular context and the differences evident within separate architectural contexts.

Prior to discussing the collaborations of Marcaccio and Lynn, the significance of the importance of the place of exhibition must be mentioned. The consideration of the particular space of art - now, closely linked to a historical perception of both art and the exhibition of art, is taken up by Hans Belting in his text 'Art and art history in the new museum; The search for a new identity'. The shift, which is important for Belting can be seen to adhere to the moves made in connection with the place or site of art by the minimalists, land artists, installation artists and notions of site-specificity in relation to the architectural as well as the topographical. Here the shift from the 'high art' of modernism - the museum as a "temple" (to use Belting's word) - and a particular method for exhibiting work, is based within what David Moos refers to, in summarising Belting's text, as closely linked to the "theatrical", including different aspects of the technological - film, new media - and the performative, installation and particular notions of site alongside a shift in



Figure 8





artists 'needs' for specific museum/gallery situations (the use of temporary sites for exhibition). This aspect of the theatrical changes the necessary implications of the museum/gallery as a place for exhibition, no longer presenting autonomous 'objects' that demand a particular 'reverie', these spaces are far more dynamic - exhibitions are based on a continually shifting axis, where 'curation' and ideas regarding the notion of exhibition can be staged. It also allows for the actual space of exhibition itself to be rethought.

The two installations, mentioned earlier, 'The Tinger' (figure 9) and 'The Predator' (figure 8), combine the architectural practice of Greg Lynn with the 'painterly' practice of Fabian Marcaccio and both are loosely based upon the Science Fiction films of the same names, the 'Tinger' a 1950's 'b-movie' and 'Predator' a film starring Arnold Schwarzenegger from the mid 1990's.

'The Tinger', the first of their collaborative installations, was exhibited in the Weiner Secession during 1999. Lynn provides the architectural 'skeleton', which pours through the rigid (pre-existent) space of the gallery, a quasi-fluid structure that passes through the different internal spaces from the outside of the front of the building. It creates an alien-like form that directly challenges the static environment created by the original architecture of the building. Marcaccio provides the 'skin', which hangs from the metal armatures. This also flows over and around the architectural skeleton through the different spaces of the gallery. Marcaccio suggests, in conversation with Udo Kittelmann,

The participants walked with the piece, following the specific time-space dynamics of the architectural structure. At the



Figure 9

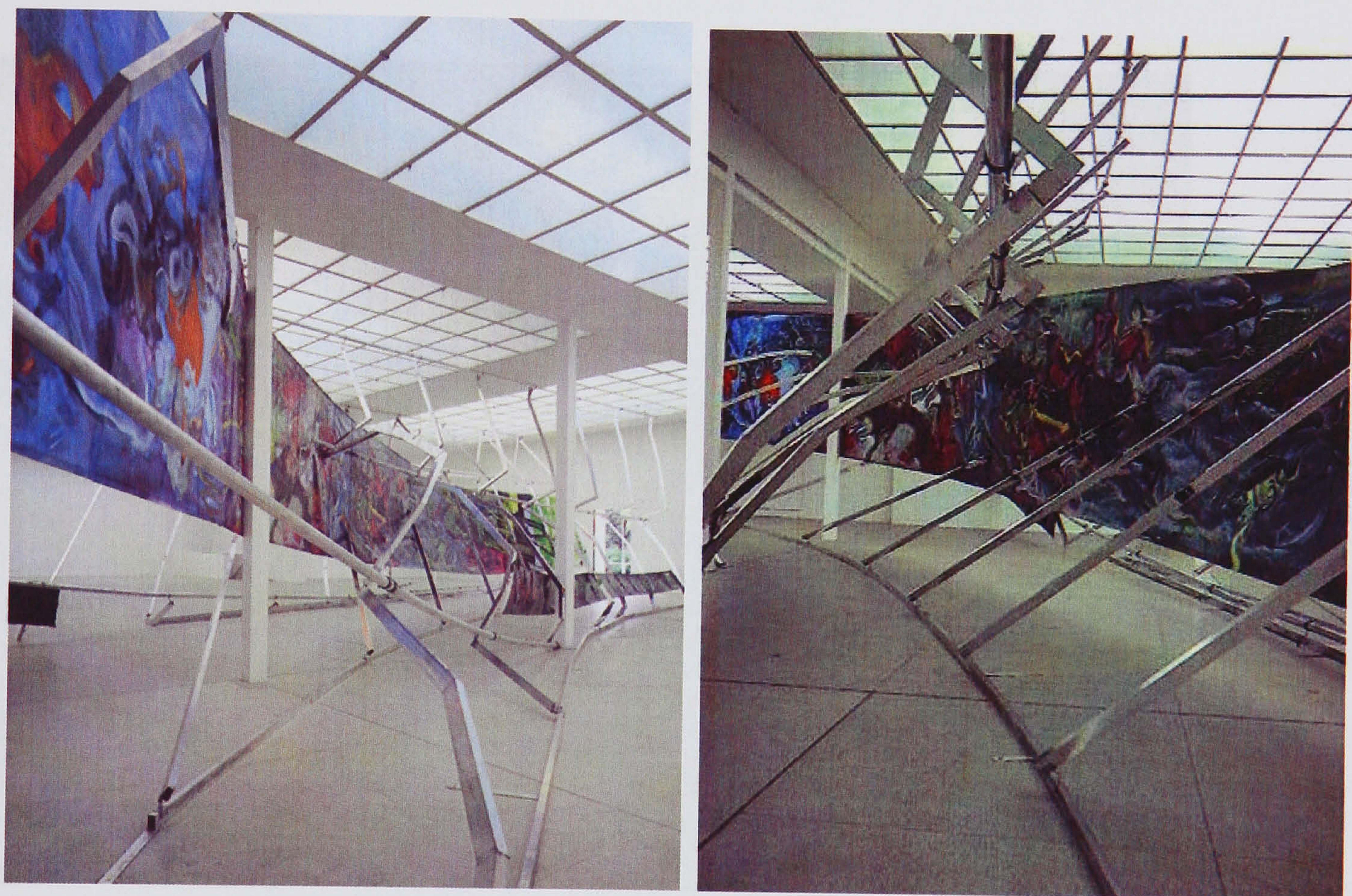
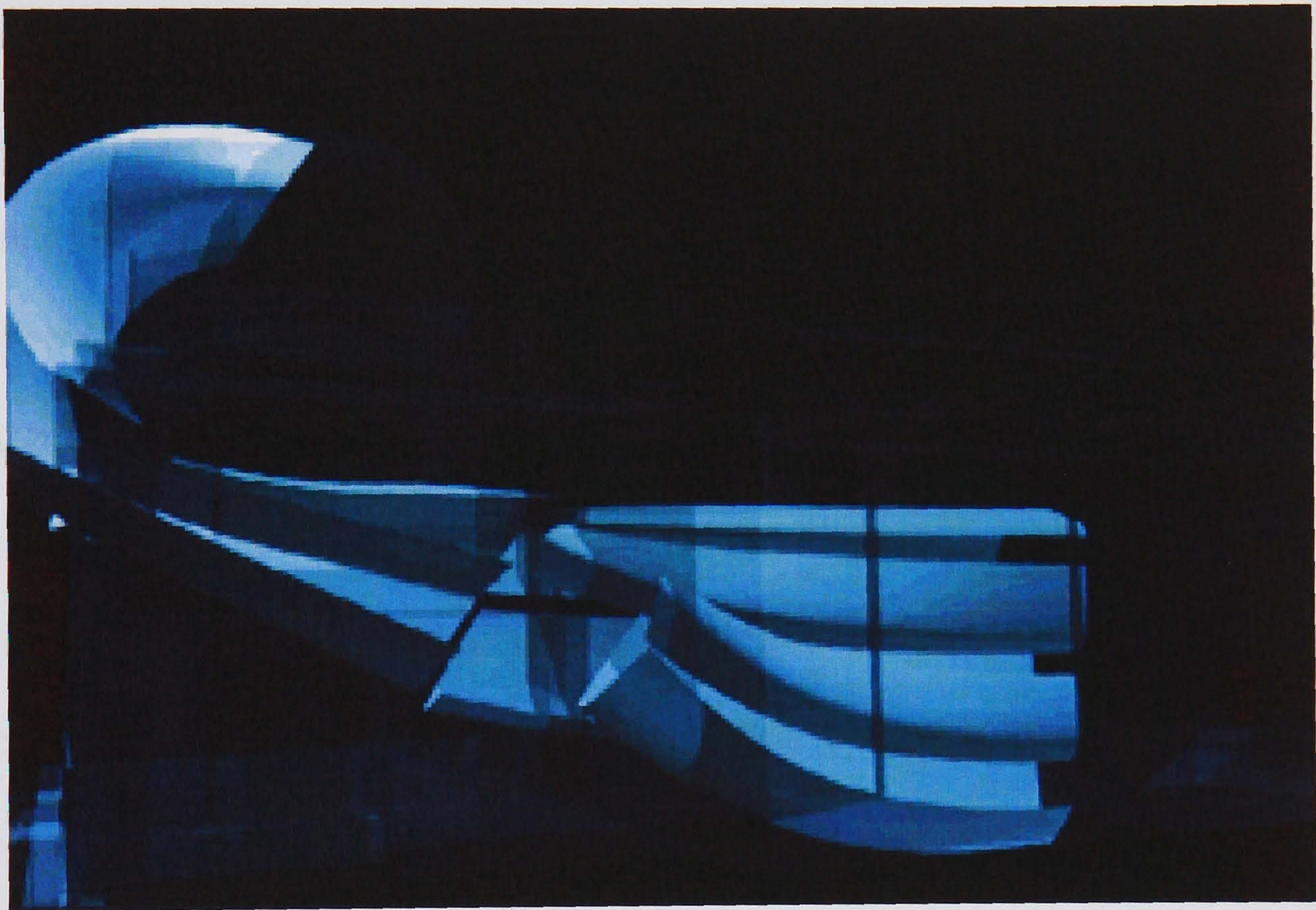




Figure 10





same time they followed the specific time-space dynamics of the pictorial structure in a complex resonance, instead of in a simple architectonic-pictorial meltdown (as it happens in many minimalist collaborations) (Kittelman and Marcaccio 2000. pp. 56).

The particular relationship the viewer has with the work dramatically shifts from a singular engagement the viewer would have with painting. The 'skeleton and skin' combination connects with Jeremy Gilbert-Rolfe's idea that this relationship once broken or mutated redefines or realigns itself with its architectural space (Ryan 2002)<sup>22</sup>. The frame references the architectural and consequently allows these links to be affiliated with the 'pictorial' surface of painting.

The installation 'The Predator' is quite different. Rather than constructing a metallic architectural skeleton that redefines the existing architecture of the gallery space, it has its own architectural structure, in other words it is not dependant or reflective of the building in which it is housed, although it is dependent upon it for its form. Both participants supply the skin this time, a vacuum formed plastic structure that contains Marcaccio's 'paintant' within its surface. Marcaccio states, "We are trying to produce a plastic structural skin that supports itself as an architectonic space, as a sculptural relief without a mass or body, and as a paintant, informatic image..." (Kittelman and Marcaccio 2000. pp. 56).

John Rajchman, in reference to abstraction in painting, comments:

Deleuze's logic envisages another 'complicating' possibility ... he thinks pictorial space can become 'ungrounded' (*effondé*) and 'disparated' in its composition, allowing for the force of indistinctions, in-between spaces or 'leakages' (*fuites*). In this case, pictorial space attains an uncentred, unbounded, and formless condition; and it departs from the predominance of purely *optisch* frontal vision to discover more *haptisch* sorts of spatialisation, which have multiple entrances and exits rather

than being given to a single point of view (Rajchman 1995. pp. 20).

This formless condition depends upon Deleuze's notion of the virtual and allows a 'spacing', a slippage or the 'bringing forth' of potential within painting. In many ways both Marcaccio and Lynn's practice hinge upon this theoretical potential, it generates for them an openness through which their practice can be generated. This can be seen as a rhizomatic, or nomadic, method, which destabilises the fixed or 'conventionally permanent' within the creation of the work. This instability allows the perceptual space for the viewer to also change and the level or means of engagement with the work changes, opening out and shifting the frontality associated with conventional and modernist painting.

In contrast to the installations by Marcaccio and Lynn, the work of the artist Olafur Eliasson has different, yet important connections with the research, and particularly the specific philosophical orientation of the text. An investigation into the notion of 'fluid' thought through, or within, philosophy (Henri Bergson and Gilles Deleuze) in contrast to a dialectical approach, or method, (Hegel) creates an openness within systems which will be examined in much greater detail in the following chapters but at this stage the concept of fluidity needs to be looked at in a relatively abstract manner. In other words how can the actual use of this notion of fluidity, and in particular the actual use of fluids or liquids within an artwork, represent the philosophical investigation within the research? This important shift changes, or challenges different



perceptions of artwork itself and this is embedded within the philosophical orientation of the research, as will be discussed.

Three of Olafur Eliasson's installations, 'Waterfall' 1998, 'The Inventive Velocity' 1998 and 'Green River' 1998 onwards, will be focused upon.

The purpose for examining, these three particular installations is not based in terms of painting in particular, or even at all, but they are instead used to discuss the spatial, dynamic and territorial resonance evident within Eliasson's work and the way this relates to the research.

These different installations are looked at in terms of fluidity (and the use of liquids), dynamics (and movement/duration/space) and the specific materials used in relation to the aim of creating a fluid (or interdisciplinary/morphological) and dynamic (vibrant) position for practice and not from within the possible positioning of painting (or the attempt to locate painting in terms of Eliasson's work). But rather, this will be an investigation into 'non-linear' dynamics, which presents how the notion of fluidity is apparent in each of Eliasson's three installations.

The purpose for investigating two such seemingly different types or areas of practice, from Lynn and Marcaccio to Eliasson's installations, focuses upon the demands that are particular to each, the location of painting in terms of a shift from a 'conventional' construction and presentation, its relationship to its architectural environs and also, in Eliasson's work, how notions of fluidity interact on a practical level with the viewers experience, perception, space and time.

Before looking more closely at Eliasson's work it is important to mention the work of a number of other artists, whose practice has important

connections with the research, and also close material connections with Eliasson's work through a number of their installations. Starting from a historical position, two other artists whose work has contained liquids or the movement of liquids, and involved fluidity, are Joseph Beuys and Hans Haacke. The installation titled 'Honey Pump', by Beuys, 1974, was constructed using plastic tubing through which Beuys pumped honey. The tubes were installed throughout a gallery, connecting rooms as well as having a presence externally (particularly for the positioning of the pump itself). In contrast 'Condensation Cube', 1963-65, by Hans Haacke is a glass cube, completely sealed, with a small amount of water remaining in the interior. As the conditions outside the cube change, either heating or cooling, the thermodynamic effects upon the water change the internal environment. The water changes to vapour and then returns to a liquid state once more and gradually drips down the inside of the box before the cycle repeats itself. The cube contains a perpetually changing environment. In the installation 'Circulation' the actual idea behind the work seems very similar to Beuys' 'Honey Pump' (although Haacke's installation was obviously made earlier). The difference between the two is Haacke's use of distilled water and the visually obvious movement of the liquid (through the transparent tubes), which becomes a vital component of the work. The air bubbles left in the clear tubes create the visible movement throughout the installation, whilst the manner in which the tubes separate into smaller and smaller ones, before reconnecting to the single pump attachment, spread the installation across the floor of the room. The purpose for mentioning



these three installations stems from the fact that each uses moving liquid whether that is honey, distilled water or the thermodynamic change from water to vapour. The use of liquid creates a dynamic environment, which involves space, the viewer and the interaction between the two. Other than 'Condensation cube', which creates a closed environment, the experience for the viewer of movement in front of them creates a fluid connectivity between the viewer, the artwork and the space in which they come together.

There are a number of other contemporary artists who have used liquids (in different forms - or states) to present this dynamic within their installations, including Teresa Margolles, whose installation 'Vaporisation', 2001-2, contained water that had been used in a mortuary to cleanse the bodies of the dead. This installation used very similar thermodynamic methods for changing the form of the liquid to Hans Haacke. The liquid was saved, from the hospital, and then re-used in her installation. The water, held below the floor was heated and subsequently changed to a vapour, which the viewer could walk through. The purpose for mentioning Margolles's work is not in reference to the sensational but rather the technical aspect of her installation, which is also the important aspect of Henrik Plenge Jakobsen's work. It also relates, or at least connects, to a piece of work made by Robert Morris, 1967/74, titled 'Steam'. Vapour vents, stone and wood were combined to create a continual release of steam. The cyclical water system constructed by Margolles creates a continual environmental experience



with the viewer literally immersed in the vapour; the thermodynamic aspect of the work alters the spatial context of experience for the viewer. In the installation titled 'Diary of plasma', exhibited in 1996, Henrik Plenge Jakobsen reconstructed a medical environment. Blood and urine were pumped through clear tubes around the other objects in the installation. The bodily 'relationship' of the fluids used in the installation created an interesting dynamic with the viewer, the fluids relating to the movement of the internal fluids flowing around the body and the way in which they pass through the body. The installation externalises them and allows the viewer to participate in a very dynamic and experiential way. In a recent exhibition, at Reina Sofia, Madrid, 2003, Per Barclay constructed an installation that dealt with the space and materials of the pavilion building. The building constructed from glass and metal was filled with water reservoirs, pumps and transparent tubes that re-defined the space making it fluid and dynamic in direct contrast to the 'static' organisation of the actual pavilion. Although the materials are sympathetic to the environment for the installation, the actual space was consequently changed by the important inclusion of the liquid (water) and the movement around the space that ensued. This enabled the space to become transformed; the connection between the building and its contents (the installation) challenged the viewer's perception of the original space and also their sensory relationship to the place.

The work of these three artists' contains technical similarities to the three installations made by Olafur Eliasson. Eliasson's use of liquid, in particular water, also has an environmental connection whilst creating a



relationship with the space and also the body of the viewer. Eliasson has been quoted as saying that he wants the viewer to be in a situation where they are “seeing themselves sensing”, in other words the viewer connects on many different sensory levels with the work whilst experiencing and realising their own specific physical relationship with the installations. There is an important link between perception and reception in the viewer’s engagement with the work, and whilst it could be said that a similar engagement takes place with the work of someone like Jonathan Lasker there are critical differences in the way the work is received. Eliasson’s installations create a situation where the viewer is not just made aware of their position in regards to a dialectical relationship with the work, but is also ‘environmentally’ situated with regards to the site, the surroundings and the specific links to the work as well as the way in which viewer is surrounded. Essentially this becomes a state of ‘duration’ where time and space are bound into the physical perception of the work. In this way a connection can be seen with the other artists previously mentioned. The concept of fluidity (for the space, the work and the viewer) in contrast to ‘stasis’ enables the work to alter its physical connections with the viewer and in this manner contain a time-based element, dependent and linked to in many ways the use of (the) space, which the viewer can experience in real or actual time. Eliasson suggests this in a letter to the organisers of an exhibition in 2001, titled ‘The mediated motion’:

Movement. Motion: the component that enables you (and me) to see the building not as a totalitarian monolith but as a subjective, transparent construction. With this notion as my basis I could begin to think how I would make this exhibition;



that is, what specific media could mediate this motion (Eliasson 2002. pp. 137).

Three aspects mentioned by Eliasson are important here, firstly the correspondence, or union, between the architecture and the work, secondly the notion based in the use of specific media, chosen for a particular purpose (the way it will relate to the site and in a sense control the work, the works relationship to the site and the viewer) and finally the vital element of motion, in terms of the viewer and their experience of the exhibition and also motion or movement based within the work, which shifts the dynamic of the space itself.

Eliasson's practice is based upon a relationship between the natural and the scientific, in a sense a way of perceiving the natural through scientific methods. He has also written of his appreciation of Bergsonian philosophy - binding these different concepts to the work. The notion of duration, so important to Bergson - and followed by Deleuze, links Eliasson's installations to the two collaborations by Marcaccio and Lynn although for different reasons. It is the 'space - time' relationship of experience with the work, which shifts from a single point perspective in terms of the viewer's engagement.

All of the installations have important connections with one another through their shared use of the movement of (different) liquids. They also all stem from the same period in Eliasson's career. The first, 'Waterfall', is constructed using scaffolding poles, a water reservoir underneath and tubes through which the water is pumped upwards, cascading from the top tier down into the reservoir, once more, on the ground. There are a number of ways in which this piece of work could be discussed, including



the connections it has with our environment, but initially the focus should be on the technical and material aspect. The continual cycle of the water, the flow from bottom to top and its return, creates a cyclical dynamic fluidity within the work. It also reverses the natural flow of the liquid as the water traverses the tubes from lower to upper level.

This is again evident in the two other installations; 'The Inventive Velocity' (figure 11) is a contained vortex or whirlpool, where the water is kept in a continuous cycle, spinning around inside the cylindrical container. The movement of the water is produced by a small pump, which maintains the continual cyclical flow of the water. 'Green river' however is an environmental intervention. Eliasson introduced uranin (a non-toxic green dye) into the water of the Los Angeles River. As Michael Speaks describes, the river itself is a "man-made concrete channel that snakes its way through the vast sectional expanse of the city, emptying finally into the Pacific Ocean near Long Beach" (Speaks 2002. pp. 107). The way in which the water channels through the city represents the works connection to the structure of the city itself. In many ways the waterways, which carve through the city, define the city itself. In a similar way to the sewerage systems and water pipes which create the subterranean veins and arteries of the city.

In summary, this review of practice has been important to gauge the position of painting now, whilst also locating the theoretical position for practice, or the making of art. From an initial discussion based within formalism and the philosophy embedded within the formalist critique the



review has presented a current openness to practice and the movement from specificity within particular mediums towards a post-medium condition. The dissolution of a specificity to medium leads to a more expanded notion of practice. This expanded notion of practice is not just an expansion of mediums or even within a medium, it can rather be seen as the start of a movement across different mediums, which consequently shifts how the viewer engages and understands, or alternatively, how the viewer 'identifies' [with] the work. This process shifts into a method for 'installation', where the space, the work within or connected to that space and the 'time' involved in the viewing experience create a 'multiplicitous' situation, a position based upon a durative element, spatial-temporal flow and the method (or mechanics) of the virtual-actual. A shift in the philosophical possibilities evident within practice today needs to be examined and the potential based within different forms of philosophy shifts the theoretical possibilities for practice. This consequently raises questions over the 'identity' of the artwork, the philosophical shift challenges and actually confronts the internal specificity of medium and in particular the localising of identity within defines constraints or boundaries. Instead there is a cross-territorial, if the term medium can be seen as a territory, 'network' where practice can move 'fluidly' across, through, within and around different notions of convention. The notion of a 'post-medium' condition (in reference to Rosalind Krauss) needs to be considered in greater depth and the review leads to a twofold potential initially presented through the



Figure 11





dissolution of specificity towards medium (particularly in reference to the formalist critique) and also the possibility of an interdisciplinary practice where conventions within mediums can be used within practice, although not to define or locate the work to conventional particulars, instead they can be combined and mixed or blended together in a different form, a method for installation where installation becomes a hybrid form created through fluid methods - seeping through and in-between different mediums. The material aspect of this will not depend upon a conventional materiality of medium instead it frees the notion of materiality to be challenged or worked through within different modes of materiality.

The different notions, which have been raised particularly towards the end of this review, will be returned to in greater detail, making elicited their particular importance, throughout the next three sections of the text. These three sections are distinct in their individual aims although the methodological investigation brings them together as a network of potential for practice.



## Section two

# Fluid surfaces



## Introduction

Initially, the purpose for investigating 'surface' and its importance or relevance to the practice and theoretical investigation must be established. There are two elements to this particular part of the research, one, which can be seen as a formal questioning of frontal, two-dimensional and static surfaces and the other aims to explore the possibility of continuous, dynamic and fluid surfaces, and the effects this may have on practice. The difference here is crucial, the notion of painting being bound to a particular 'formal' method in reference to surface constructs, or moves towards, painting as a particular and identifiable 'thing' whereas the possibility of painting being activated in a dynamic and fluid manner creates the potential for surface (particularly in terms of painting) to be more than a flat or two-dimensional plane. Surface can be seen as the external area of something, perceived as the outside of an object - although for that matter, things can and necessarily do have internal surfaces - and it is the way in which surface is perceived, particularly in painting that defines the object.

This chapter is split into five sections; the purpose for doing this is to enable each separate part to be investigated within its own terms and then to be discussed through the connections that can be made between them. The first section begins with a philosophical discussion of the possibilities based within the notion of surface. The importance of surface in painting, and a discussion of the particular positioning of surface within painting, is discussed in the second section. The demands

of the architectural, and a discussion of surface in terms of a number of contemporary architectural projects, form the third section. This is followed by an analysis of the different connections, which can be made between philosophy, painting and architecture. The final chapter of the thesis includes a section focusing upon the practice in connection with *Fluid surfaces* and presents the potential based within the theoretical element of the research and how it can be realised within the practice. This also includes a discussion of the constraints evident within the practice and the importance of a number of the key issues within the chapter to be discussed through (and from) the practice itself.



## On Philosophy

### I Heidegger and 'thingness'

The notion that the surface is the most identifiable element within painting creates the potential for the positioning of identity; and according to formalist practices it is the flat, two-dimensional surface - along with the delimitations of this flatness - that makes painting identifiable as painting. In contrast to this, it is important to discuss the potential for surface to be removed from this particular type of relationship, a move that may affect its identity, or at least its 'conventional' identity, a move that leads to questions based upon what it then becomes.

In the closing chapter of 'Poetry, Language, Thought' (Heidegger 2001, pp. 163) Martin Heidegger discusses or formulates his concept of 'The Thing', in reference to a way of thinking of things, both as objects and also importantly their physical relationship with a person. In this text Heidegger refers to the notion of 'jug', that is to say, how a jug is conceived as an object and what makes a jug a 'thing', and from this discussion it may be possible to pose a number of questions directly towards painting. Heidegger refers to the 'jug' as a self-supporting vessel, in which liquid is held, in essence this vessel acts as a ground or base (container) for the liquid. It is important to note that this is not a case for using Heidegger's notion of the 'jug' metaphorically but rather to

distinguish the importance of Heidegger's distinction of 'thing' and its significant relationship to the questions concerning painting.

Heidegger in the text discourages the Kantian meaning or understanding of the thing, "something that is...an object-in-itself" (Heidegger 2001, pp. 177), stating that this does not relate to physicality in terms of its engagement with a 'viewer' - a human engagement. It has no relationship with the "human representational act that encounters it" (Heidegger 2001, pp. 177). In this way Heidegger presents an essence of the thing that is reliant not only on being 'an object-in-itself' but also, importantly, that it has a very real physical engagement with us, it is our perception of the object and relationship with it that completes its 'thingness'. This essence of the thing can be seen to relate to 'truth', it can also be linked to Hegel's dialectical principles and the importance of truth in art, a searching for the essence of the object/discipline (the importance of the notion of truth in relation to Heidegger's philosophy is expanded in greater detail in the next chapter). The importance of the validity of the essence of 'thingness' creates or apportions identity; it forms the structure of the/a thing and also brings forth its identity to the viewer, or beholder. Heidegger refers to art as the becoming of truth, this truth is found in the essence of the 'thingness' of a thing. By attempting to define the element of a thing Heidegger is effectively enclosing or 'enframing', to use his term, the specific identity of that thing. The term 'enframing' (Heidegger 2002, pp. 311-41) encloses the thing and produces its (specific) identity. It is in this way that the jug referred to by Heidegger has to be examined in its minutiae, thus presenting the jug



and all its attributes as that to which a jug must adhere in order for the jug to be seen as a jug. In splitting the crucial internal dynamic of the thing (jug), Heidegger presents the individual component elements, which make that thing specific to itself. This can be seen as apportioning the specifics of thingness, that to which something must hold fast for it to retain its particularity. In effect this is the essence, for Heidegger, in structuring the truth to the thing. As Manuel De Landa states, "The essence of a thing is that which explains its identity, that is, those fundamental traits without which an object would not be what it is." (De Landa 2002, pp. 9)

A number of questions must be asked at this juncture relating to problems posed by Heidegger and the thing, for instance, is the substructure (the wooden frame/stretcher bars) and the canvas pulled taught across it, the 'thingness'<sup>23</sup> of painting (linking to a formalist notion)? Is it this structure that makes the painting identifiable as a particular type of object - a painting - thus allowing the surface to be activated in a particular fashion, which subsequently completes the identification of it - as painting? Is it the substructure, in allowing for paintings self-support, that which locates painting? Or, at least, in identifying or referring to the connection between support and surface in this manner, its physical relationship, as an object - or thing, with the viewer becomes very particular or specific. In fact it could be said that the structure of a painting, the surface and support create an object, but (in reference to Heidegger) it is a human perception of it that makes the

painting (or object) a thing.<sup>24</sup> Heidegger refers to the 'self support' of the jug, as container, as the possible thingness of the jug itself, but if theoretically (or conceptually) shifted through the formal painting method surely this would mean that the frame and the stretching of the canvas create painting as a thing, and essentially a specific thing. The fact that painting, as a type of container, creates the opening for the surface to be activated, or as Heidegger refers, the 'holding' as a container, but this is a particular form of holding. The frontal surface is the part of the painting in formal terms, which is stabilised by the holding nature of the substructure as an object. Heidegger, in reference to the Greeks, comments that "the core of the thing was something lying at the ground of the thing, something already there." (Heidegger 2001, pp. 22) This 'already there' in terms of painting could be seen to be a number of different things, for example the generic physical structure of painting and specific materiality, effectively this would be the 'essence' of painting - that which constitutes painting (as painting) - but as will be shown Heidegger refers to the ground as the site for movement, this is based in terms of philosophy, but can also be related to the notion of the thing.

The duality of the activated surface and its substructure allow for this particular perception of what painting as an object is. Though, to be sure, this is just *a*, or one, technical perception, a specific technical approach to the construction of painting as a physical object. The triadic relationship between the support, surface and, vitally, the viewer could be seen as the final aspect (or closure) of the work, defined through the



viewers permitted or allowed interaction with the work itself, and this can be seen as a 'dialectical' positioning or reading of painting.

At this stage it is more important to look at painting in terms of surface than the rearrangement of its supporting substructure, although this is not to say that the support cannot be altered, but that if and when this happens the actual physical relationship between support and surface may be very different. It is also essential to think outside of the specific technical approaches to painting mentioned earlier, because if one is limited to this way of making and thinking through the work then the boundaries within the work will continually remain the same. There may have been a slight shift, but the engagement will not change and along with it the viewer and artist are still involved in the search for painting and the question of whether the work is or is not painting (at least if not this engagement then one in which the thing is not questioned because it follows all the conventional characteristics of painting), in other words, the construction of internal paradigms that allow the location and identification of something as itself and nothing else.

Effectively a non-linear or 'horizontal' philosophical approach must be considered and in this manner the surface can be 'reterritorialised', rethought outside of an internal relationship that holds it within a particular framework. At the moment this does not particularly concern the manner in which the surface can be physically activated itself in terms of mark-making or technical application of medium (as this will effectively be altered or at least challenged through the alteration of thinking in terms of surface), but rather it relates to how surface can be



perceived. This allows for a change in the viewers perception of surface in terms of their personal engagement with it. But firstly it is important to explain how this can be, in terms of thinking away from the flat or static, approaching more dynamic or fluid surfaces. The purpose for this is based within the differences evident within the particular philosophical investigation and other possibilities within philosophy that are embedded within art criticism. One is not necessarily being privileged over the other but is based within the outcomes of the different methods.

Surface can be, as stated by Jean-Clet Martin, “defined in simple opposition to depth and thereby as an appearance which must be passed through on the way to an essence” (Martin 1997, pp. 18) (essence as depth within or through surface) - surface as disclosure, or alternatively “as a ground or base upon which everything is arranged” (in reference to Heidegger), this method proceeds along a linear path - surface as base. In contrast to this, Martin suggests that surface (in Deleuzian terms) ‘is a populous plane’ - surface as continuous plane upon which isolated elements are smoothed together or smoothly superimposed. Martin is referring to Deleuze’s ‘movement-image’ at this point, suggesting that the surface of (or plane within) Deleuze’s philosophy is not about a disclosure, the movement towards a hidden essence, or about grounding or a base but rather a flexible and continuous surface upon which “nothing is hidden but not everything is visible” (Martin 1997, pp. 19). The ‘movement-image’ referred to here is explained by Martin, in relation to Deleuze and his ‘Cinema I and II’ (Deleuze 2000, 2002b), as a series of frames, which fit together on a



continuous surface, although this is a 'smooth' surface through which the philosophical operation can be thought. Elements upon this surface do not search for an essence in terms of closure (or truth), but rather constitute an open plane upon which different concepts can collide, come together and move apart. As stated, surface for Deleuze is not a base or a ground from which concepts come forth or retreat, but instead forms a duplicitous plane upon which concepts interact.

The surface under discussion should not be read in a geometric or physical manner; it is instead an abstract plane creating a method or particular type of way in which to think. Yet it has similarities to the organisational aspects (or principles) of surface that were being discussed earlier, in the sense that surface does not have to relate to ground, it can instead be read in a more abstract sense by rethinking its connection to, as Heidegger refers, its 'self-support' (Heidegger 2001, pp. 165). Surface does not have to be articulated through a dependence upon its relationship with depth, it can act as a ground but also move away from this type of physical engagement, the word 'ground' implying that the surface should be activated in some way or at least be the base for something else, effectively a support onto which things can be applied. In contrast to this, the importance of surface in terms of the research is based outside of these particular types of engagement. It is instead a way of approaching surface in which the term surface relates more to a conceptual potential, exploitable in new ways of thinking. This conceptual potential is based within the notion that the surface or plane itself is the site of philosophical engagement or interaction and not a



ground from which movement is generated, movement happens upon the surface, not from and away from it.

This particular approach to surface is being thought through in a similar way to how John Rajchman, in 'Constructions' (Rajchman 2000, pp. 77-89) discusses the importance of 'Grounds' in terms of architecture. He situates a different view of the traditional phenomenological importance of ground, in which ground (or the ungrounded), works with a dynamic view of the body.

Henri Bergson towards the beginning of his text 'Matter and Memory' (Bergson 2002, pp.10) first published in 1910, also questions the Kantian notion of an object, which can exist "in-itself". This distinction, claims Bergson, does not allow for the important relationship between an object and the viewer or one's 'mental recognition' of an object and the impossibility of its existence without one vital ingredient - memory.



## II        Leibniz, Deleuze and 'The Fold'

Gilles Deleuze, writing in 'The Fold - Leibniz and the Baroque' (Deleuze 2001), describes the possibilities evident within Leibnizian notions connected with the Baroque. The fold can be seen as a philosophical method for instigating movement, a transforming of monadology to nomadology, a geophilosophical thinking through the spatio-temporal, creating a dynamic and 'fluid' method of thought. The fold creates the potential for thinking across different 'systems', approaching absolute deterritorialisation, a method of thinking where the continual act of folding, unfolding and refolding destabilises notions of stability or previous philosophical methods. In contrast to the Hegelian dialectical principles, the fold initiates a rupture across or between systems where the process creates an openness of thought, which can be seen to create a potential for inter- or cross-disciplinarity. It is also vital to point out that the fold 'functions' through difference, from the middle, a point of conjecture for Hegel, where the middle, as with rhizomatics, becomes the point of operation par excellence. Deleuze describes this fold as "a 'fold-of-two', an entre-deux, something 'between' in the sense that a difference is being differentiated." (Deleuze 2001, pp. 12) The notion of difference, so important to Deleuze, is vital within his considerations of the fold and its philosophical importance. The fold stems from a doubling, however contra to dialectical thinking it is not a division of opposition or negation and effectively not a searching for identity or essence. In contrast, it is a philosophical 'method' stemming from the

Baroque, which creates a situation allowing the in-between to operate, creating infinitude or continuum, where the fold acts as a system of movement and change, shifting different axis and creating openness.

Deleuze discusses the fold through the Baroque, in particular in relation to Leibniz (Deleuze 2001), where

The Baroque invents the infinite work or process. The problem is not how to finish a fold, but how to continue it, to have it go through the ceiling, how to bring it to infinity. It is not only because the fold affects all materials that it thus becomes expressive matter, with different scales, speeds, and different vectors (mountains and waters, papers, fabrics, living tissues, the brain), but especially because it determines and materialises Form. (Deleuze 2001, pp. 34)

He also states that the fold is determined through the “inside and the outside”, moving through or in-between the inside and outside, and he goes on to say that the unfold is not the opposite to the fold, but rather “the continuation or the extension of its act, the condition of its manifestation” (Deleuze 2001, pp. 35).

Jean-Luc Nancy, in 'The Deleuzian fold of thought', discusses the concept of the fold, in relation to Deleuze, as a “philosophy of passage, and not of ground or of territory” (Nancy 1997, pp. 112). He suggests that contrary to the movement from a beginning towards an end within previous philosophy, in particular Hegel, the concept of the fold is a sort, or kind, of distribution within or alongside genesis. One thing slides over another or against it, a fold between and not a synthesis of the two or even a movement from one thing to another.

Arkady Plotnitsky, in 'Algebras, Geometries and the topology of the fold', states that,



What is Baroque is this distinction and division into two levels or floors, divided by a fold. The Baroque contribution par excellence is a world with only two floors, separated by a fold that echoes itself, arching from the two sides according to a different order... This architecture enacts a complex reciprocal interplay - interfold - of materiality and conceptuality, or phenomenality (Plotnitsky 2003, pp. 104).

He goes on discuss Deleuze's statement; "Hence the ideal fold is *Zweifalt* a fold that differentiates and is differentiated." (Deleuze 2001, pp.30) Deleuze refers to Heidegger at this point in 'The Fold', and the concept of difference, where he states "When Heidegger calls upon the *Zweifalt* to be the differentiator of difference, he means above all that differentiation does not refer to a pre-given undifferentiated, but to a Difference that endlessly unfolds and folds over from each of its two sides, and that unfolds the one only while refolding the other, in coextensive unveiling and veiling of Being" (Deleuze 2001, pp. 30). In contrast to a "vertical movement towards God for example" it now moves through "new horizontal and divergent harmonies" (Deleuze 2001, pp. 30). The relevance of the Baroque house is the constitution of the double floor, two levels which are folded between and together, allowing the two or the plane between the two to be twisted. The *Zweifalt* acts as the in-between of the fold, the bending between the two levels of the Baroque house.

In relation to surface there are a number of important points to be raised, firstly if we take surface to be a plane, then this plane can be seen as a populous, double sided, flexible surface, which can be bent, folded, warped or twisted. Deleuze expands this notion - based within or from the philosophy of Leibniz, described as "*the philosopher of the Baroque*"

(Deleuze 2001, pp. xi) - in terms of other concepts, which are also important to the research. Deleuze closes 'The Fold' by stating, "We are discovering new ways of folding, akin to new envelopments, but we all remain Leibnizian because what always matters is folding, unfolding and refolding." (Deleuze 2001, pp. 137)

The notion of the fold crosses over, or across many different fields and over the course of the next two sections this will be highlighted. This includes Simon Hantaï's paintings, looking at them from the point of view of his own writings and also Deleuze's reference to his paintings in 'The Fold', as well as Peter Eisenman and Greg Lynn in relation to their use of the fold within their individual architectural practices.

The plane of the fold, or upon which the fold can operate exists as a virtual surface, Deleuze, writing with Félix Guattari, in 'A Thousand Plateaus' (Deleuze and Guattari 2002, pp. 506-7), discusses two different planes, the 'plane of organisation', which is the construction of forms, and the 'plane of consistency' which is the body without organs, comprised of lines flight. These can be seen in a similar way to the Baroque house, where the two floors create a possibility for the fold (between them). These floors or planes create a potential for movement, not towards an essence or towards identity, but rather towards a becoming created through the infinite folding within or between the layers.



### III      On Painting

Surface in terms of painting can be seen to define its position, it retains a two-dimensionality that is identifiable with painting and, in Greenbergian terms, painting alone. It is this formalist method, which an investigation into different surfaces works against; for instance continuous, fluid, dynamic or topological that will shift, or reposition the possibilities for practice. In other words a move away from the single plane dynamic of historical and 'formalist' painting towards a position where surfaces can be multiple, at least supple or pliant. This method creates the shift, a rupture in terms of painting being defined through a single plane and a move towards a repositioning of surface in terms of painting.

The initial focus of this section is based within the topographical nature of surface (from painting), which also relates to the manner in which the surface is activated and at the same time the necessity for painting to be approached in terms of frontality. As described earlier the surface within painting has traditionally been connected with two-dimensions, focusing upon either an internal space (window on the world) or alternatively the flatness of the pictorial surface. These different methods of approaching surface within painting are defined by the boundaries or edges (frame) of the painting. The medium necessarily defines its own surface connections. But this method is reliant on a specific architectural relationship and materiality within painting, one that has been generated through their particular dynamic or arrangement. The wall surface and painting surface are perceived to be in a collaborative affair, where the

wall acts simply as a place or site for the painting to be viewed without actually defining or challenging the alliance. Previously the architectural surface had acted as a specific site for painting, where painting was defined by the constraints of the topographical surface of the wall. This relationship was dependent upon the architectural rather than the imposed physical boundaries, which enabled painting to become transportable, consequently denying the importance of a particular site or architectural framework. In this manner painting became an autonomous object and the flat surface plane of the canvas became the surface on which paint could be manipulated. The particular concerns about surface in relation to the two-dimensional plane are based within the static confines of this way of thinking. Some of the artists mentioned earlier (in Material Specifics - Section One), for instance Daniel Buren and Lawrence Weiner, as well as Gordon Matta-Clarke's 'Day's End' an architectural intervention, and the collaborations between Fabian Marcaccio and Greg Lynn (Section Two) represent a very different engagement with the wall, and create different methods for activating the architectural surfaces. Weiner and Matta-Carke in particular have used the wall or floor surface to reposition notions of space in terms of the architectural, Matta-Clarke's architectural intervention, a hole cut directly through the upper and lower parts of a pier (1975), physically removes the surface of the wall, floor or ceiling creating a physical aperture, consequently disrupting the internal surfaces. Weiner's wall 'cutouts' are made to alter the viewer's perception of surface in terms of painting, and also the dynamic between painting and its relationship with the wall.



It is important to re-connect with a redefinition of frontality in terms of the viewer's perception of painting and also to question whether the frontal nature of painting is significant or necessary in terms of reading the work and defining painting now. If it is not then the question must focus upon how our perception of painting has to be altered. In phenomenological terms (or from a Kantian perspective) our perception, already altered through a change in the materiality of the work, must now deal with altered or flexible (elasticised) surface[s]. These surfaces are not to be considered as flat or two-dimensional. The specific orientation of a 'flat' single plane and singular viewing angle or position does not permit more than a static optical engagement with the work. It is only allowing a visual or optical 'scanning' of the surface plane. This frontal engagement can be interrupted by a change in the surface itself, from a flat plane to a topologically inflected surface, where the surface can bend, warp and fold without necessarily changing in nature. In reference to topology Gilles Deleuze refers to the connection between the inside and outside during the final chapter of his book on Michel Foucault. He states that "If the inside is constituted by the folding of the outside, between them there is a topological relation" (Deleuze 1999, pp. 119).

An element that is important within painting is the frontal two-dimensional aspect of painting and the 'framing' device, which contains and regulates its surface. In his text 'The End of Painting' (Crimp 1995), Douglas Crimp discusses the work of Daniel Buren, describing the context of Buren's work as citing a shift from the conventional within

painting, as Buren states (in reference to a 'defensive' organisation based within the conventionally perceived structure of painting),

The work of art is so frightened of the world at large, it so needs isolation in order to exist, that any conceivable means of protection will suffice. It frames itself, withdraws under glass, barricades itself behind a bullet-proof surface, surrounds itself with a protective cordon, with instruments showing humidity, for even the slightest cold would be fatal (Crimp 1995 pp. 84).

Obviously this suggests that the work of art (in particular painting) should be confined to a particular site and a particular format in which it can be viewed, in a gallery or museum - a site of 'elevated' status. Buren's own work can be seen as a rallying against these values and in particular a slightly broader notion of the framing of painting. He destabilises the conventions, his own perception of the conventions, evident within painting and also the way in which it is exhibited. His work is a critique of the values based within, both these conventions within painting and also the method for exhibition. Another possible reading of Buren's work includes the focus upon framing and surface. A critique of the framing device shifts the material and physical dependence of a particular form of two-dimensional surface. But through this type of surface or framing 'criticism' the work shifts from painting, or at least the criticism towards Buren's work of the time focused upon the fact that it was not painting at all. The change in form, although reductive, moved the focus, or the connections of the work into an alliance with the architectural fabric of the site of exhibition. This shift in the surface and how the surface is manipulated denied and at the same time emphasised the act or process of painting. In the same text, Crimp goes on to discuss the work of



Robert Ryman, focusing upon Ryman's methods for 'activating' the surface within painting. He writes,

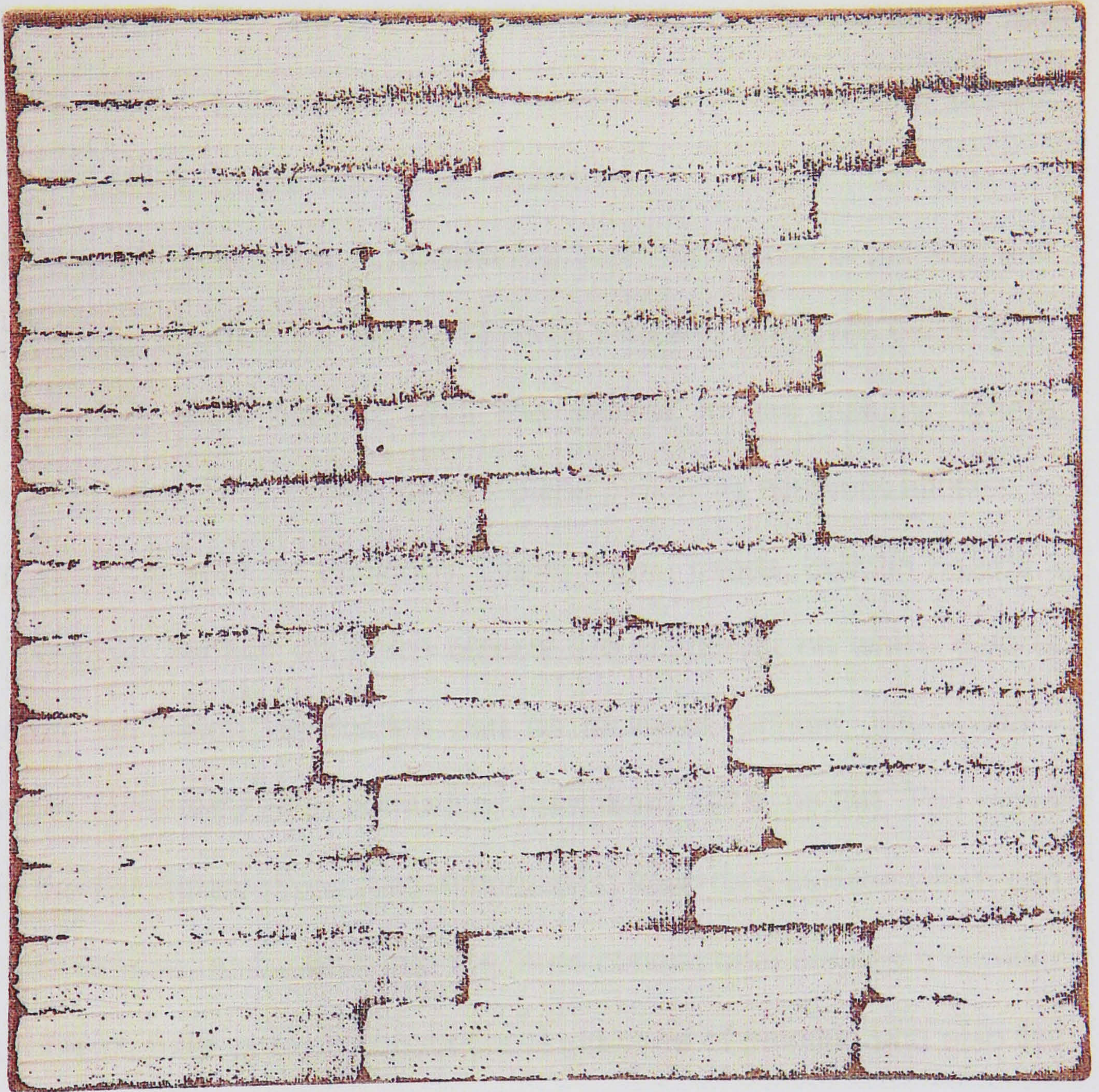
Ryman's paintings, like Buren's, make visible the most literal of painting's *material* conventions: its supporting surface, its stretcher, its frame, the wall on which it hangs. But, more significantly, his painting's, unlike Buren's, make visible the mechanical activity of applying the brush strokes, as they are manifestly lined up, one after the other, left to right, say, or top to bottom, until the surface is, simply painted. (Crimp 1995 pp. 94)

This modernist, or formal, reduction is a purity of form based within the acknowledgement (by Ryman), which contains no relevance other than to painting, in fact, the form of the painting restricts the object to painting. But, what is important here is the physical application of paint on the surface, and the framing device that regulates the internal and the external. In contrast to the questioning of the surface and frame and an opening out, or expansion through internal critique, by Buren, Ryman's paintings focus upon the 'human' aspect in the manipulation of surface in painting (figure 12).

The confines of the frame, regulating the scale of the surface, also constrain the surface to a particular 'ocular' engagement. The frontality of surface in terms of painting, previously discussed in connection with the work of both James Hyde and Jessica Stockholder denies an alternative type of access, and in fact a different physical form for painting. During the first part of the practice review Leo Steinberg was briefly discussed, in particular his text 'The Flatbed Picture Plane' (Steinberg 1975).



Figure 12





The purpose for this rested upon the notion, raised by Steinberg, regarding the shift from a vertical plane to the horizontal and the change this brings to painting. Steinberg describes this shift through the work of Duchamp, initially, and then focuses upon the painting of Robert Rauschenberg. The use of different materials on the surface of the painting shifts the principles of the conventions of the 'vertical' picture plane and allow the move into the 'horizontal'.

Steinberg, within this text, is questioning both the method of painting and also the way in which the viewer interacts with and perceives painting. In essence this shifts painting from 'the natural' to 'the cultural', where Steinberg says, "The flatbed picture plane makes its symbolic allusion to hard surfaces such as tabletops, studio floors, charts, bulletin boards - any receptor surface on which objects are scattered, on which data is entered, on which information can be received, printed, impressed - whether coherently or in confusion" (Steinberg 1975, pp.84). The move from the flat picture plane (two-dimensions) towards a surface which can include objects, and a shift into the three-dimensional creates a number of problems both within a conventional structure of painting and also the manner in which painting can be viewed. This shift hinges around the surface / frame axis within painting, by applying 'things' to the surface the nature of the surface obviously changes (and leads to Steinberg's proposition of the flatbed or horizontal plane), but at the same time the framing and surface restrictions effectively retain a particular positioning and retention of certain conventions for painting.

Deleuze writing in 'The Fold', citing Leo Steinberg, suggests that,

...in Rauschenberg's work we could say that the surface stops being a window on the world and now becomes an opaque grid of information on which the ciphered line is written. The painting-window is replaced by tabulation, the grid on which lines, numbers, and changing characters are inscribed (the objectile) (Deleuze 2001, pp. 27).

In order to discuss a shift in the orientation of the flat picture plane the nature of surface in painting has to shift, Buren's alteration of the surface and frame is an option, but does this only act as a pure critique of painting, a manipulation of the internal dynamics of the medium forcing external change? As discussed by Christine Buci-Glucksmann (Buci-Glucksmann 1999, pp. 58), James Hyde's "dissecting [of] painting conventions with painting conventions" allows the notion of surface to change, both through its materiality and also its prior dependence on flatness, but this internal alteration works within the confines of the limits within which the conventions, or how these artists perceive the conventions, can be changed. This form of practice also runs the risk of falling into a problematic (or different 'pit holes/falls') regarding the position of the work they are trying to make. Should the work still be referred to as painting and consequently critiqued as such, or alternatively, if not, then in which way can the works be discussed. Surely by shifting the internal conventions of the medium the work becomes a formal criticism of the medium, this may broaden certain possibilities for the medium but retains a dependency upon the specificity of the medium and its historical dependence.

However Buci-Glucksmann goes on to discuss the surfaces of Hyde's paintings through the fold, or the manner in which Hyde employs the notion of the fold in the creation of his work. She suggests that "To fold is



to express something in terms of a certain potentiality, it gives birth to an interior mold where the outside and inside meet, depending on an infinity of variables” (Buci-Glucksmann 1999, pp. 20). This aspect of Hyde’s work, which can be seen in ‘Fetch’ (figure 13) from 1996 for example, opens out the heterogeneous potential embedded within painting and it is here that the shift from the formal takes place, the homogenous formal aspect of painting changed through the folding of the interior and exterior, opening the painting into different series of possibilities. This subsequently incorporates the sculptural and the architectural.

To work outside of an internal dynamic can be seen in many ways as a rudimentary method for further destabilising painting as a medium. In contrast to this, the notion of painting, and in particular the surface within painting, can be dealt with in differential terms. The focus upon surface and framing can be seen as a reformulated minimalist response to the critique of painting, but it is essentially a method for investigating differences in the cultural and social awareness of these previously canonical elements. The fact that this happens externally from the medium does not preclude the possibility of readdressing painting, with a different set of potential criteria. The three-dimensional is not the only aspect of difference for surface; the architectural also challenges the notion of surface. This happens through challenges within both the philosophical and the mathematical (geometry) and alters previously accepted constraints within surface.



Figure 13





Deleuze in 'The Fold' (Deleuze 2001) discusses the work of Simon Hantaï, where he states that Hantaï constructs a particular method through a particular form of 'folding' within his paintings.

Hantaï begins by representing the fold - tubular and swarming - but soon folds the canvas or paper. Then it resembles two axes, one of 'Studies' and another of 'Tables' Sometimes the surface is locally or irregularly folded These are the outer sides of the open fold that are painted, such that stretching, splaying, and unfolding cause surfaces of colour to alternate with zones of white that all modulate over one another. Sometimes it is the solid that projects its inner sides on a regularly folded plane surface in accord with the creases: here the fold has a fulcrum, it is knotted and closed at each intersection, and is unfolded to cause the inner white to circulate (Deleuze 2001, pp. 36).

Deleuze also states that this links the Oriental fold (origami) with the Baroque fold, the process of folding, unfolding and refolding constituting the painting and the method for constructing the painting. Hantaï describes his own work in a letter to Georges Didi-Huberman, in 1997:

Don't forget this is about folding. Setting in motion of a process that takes charge at a certain moment: 1960, a limit reached in painting, and nothing else than that; scissors and a dripping stick.  
The canvas ceases to be a *projection screen*, becomes a material, cutting within itself, etc.  
the invaginated the involuted the flattened mountain  
the painted and the hidden folding and unfolding.  
(Hantaï 2001, pp. 220)

Hantaï's painting involves a process of continual folding, where he uses the canvas as a material and the paint effectively creates the form through being applied to the 'inside and the outside', the folds create a tension or continuity within which the painting becomes more than a flat surface with pigment applied to it.



Figure 14





Another artist using the notion of the fold within his work is Sebastian de Ganay. A body of painting's made around 1994 incorporate the concept of the fold as a practical process for painting. Similarly to Hantai, de Ganay's paintings are process-orientated works, which use the fold as a method for constructing a shift in the material notion of the surface. Not forming a complete break from surface as painting yet constructing an alternative method which relocates the planar distinction, based within certain conventional methods, and reconstructs the surface as a form which is unbalanced through its acceptance of inside and outside as well as layering and opening, through both the oriental notion of the fold and also the Baroque. In de Ganay's work, the canvas has paint applied to it, trapped between layers of polythene, which are folded and refolded, creating an internal/external opening out of the paint upon the surface. Although the work of de Ganay follows a formal methodological approach, the use of the frame creating the surface for painting as well as the frontal aspect for the viewer, the opening out of the surface through the use of the fold creates a particular difference for the surface which challenges the material aspect and process of painting. Andrew Searle and Thierry Davila writing on de Ganay's paintings in 1994 discuss the use of the fold within the work. As Davila states "For he shows that a picture can always supply a frame within which an aspect of the world that did not exist before can be made out, may be exposed - that here, for him, painting is truly a matter of folding and unfolding" (Davila 1994).



Figure 15





The problem arising at this point in the discussion can be seen within the formal links of the work being discussed. The aim here is to present a move away from the formalist critique through the surface and the frame and the rupture of either or both. This rupture should be read differently from the formalist 'internal' drive towards the essence of painting, instead the rupture moves in an 'external' sense, incorporating different ideas and external thinking.

Hantai's paintings in contrast to de Ganay's shift the notion of the frame, the surface is allowed to 'act' in its own right, (or at least the processes involved within the manipulation of the surface). It is not restricted to a particular format through a frame[ing] device and is subsequently allowed to construct its own form. On the other hand Linda Besemer, an American artist, creates paintings in which large sheets of solid acrylic paint are hung over bars attached to the wall (Figure 16). The surface of the painting here is literally folded, over the bar, it is also removed from, or at least becomes, the support in terms of not having an all over support for the paint, instead the paintings shift the notion of support to something that literally 'holds' the paint, preventing it from falling to the floor. Again this reconstitution or alteration of internal elements moves through a formal method, even though as with Hantai's and de Ganay's paintings a different approach can be seen to be at work, where the internal shift seems to direct the work away from, or towards, the outside of painting, a shift towards the installational or sculptural.

It is vital to present a further shift from the formal through the notion of surface and a shift in the manner in which surface is perceived through



Figure 16





painting. Two other artists, whose work seeks to further destabilise the formal method of painting whilst at the same time working with surface and paint, or at least material as a surface are Wim Delvoye, in particular his 'Pigs' series from 1994-1997 and Karen Leo's 'Tattoo' (an extract from the film 'Filthy Creatures') 1999. Delvoye's work consists of using pig's skin as surface, the surface of the skin is tattooed, and the animals then photographed. Leo's work is a film still of a knitted jumper with a tattoo knitted into the surface of the jumper. Both of these works shift the notion of surface for painting, moving away from the constraints of canvas and frame. Udo Kittelmann curator of the 'Ca-Ca Poo-Poo' exhibition, described Delvoye's group study with pigs as painting "albeit an 'unconventional' painting" (Kittelmann 1997, pp. 17). The shift here is vast and yet it is the particular use or selection of surface, which leads and lends itself to this shift. In Leo's work the notion of surface is challenged again, here the surface and support become one through the material itself. Both artists challenge the canonical format of surface and support, but this challenge does not happen internally through an internal rupture subsequently creating change within the work, but instead is opened out to a point where surface can be anything, and the support also a form which has a very different purpose, at least from its original purpose, than for holding a surface for painting.

An artist, whose work slides across different surfaces, folds in, out and unfolds on the surface, whilst shifting the potential for surface, is Matthew Ritchie. His painting/installations incorporate, in different arrangements, light boxes, wall drawings, wall painting, canvases,



Figure 17

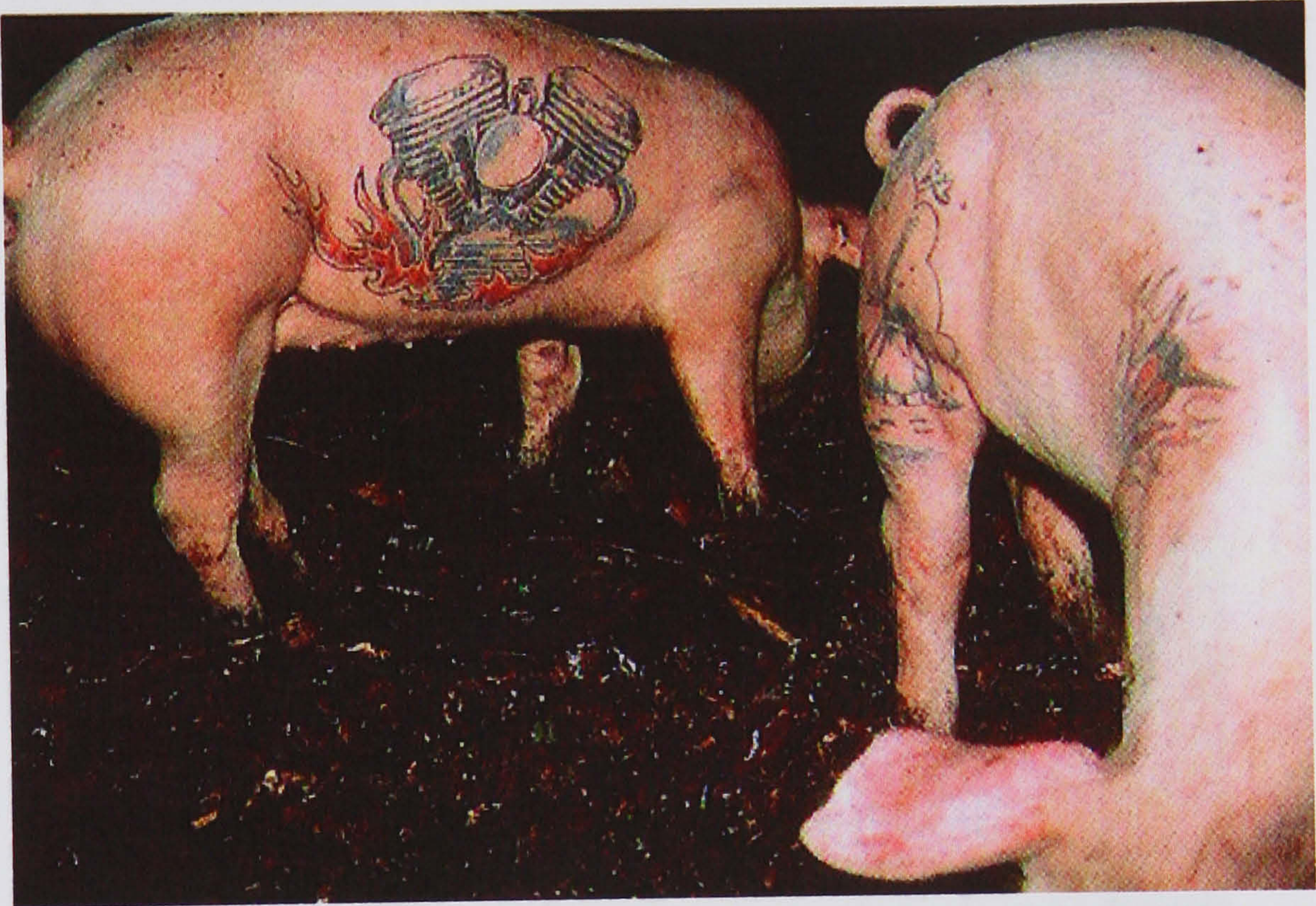




Figure 18





plastic sheets spread across the floor and three-dimensional objects. The consequence is a chaotic assemblage of interconnected variables, which sit in perfect harmony with the particular narrative being played through within the work itself. The idea of Chaos, extremely important to the work of Ritchie can be seen as an extension from the Deleuzian concept of the fold (amongst others) where differential mathematics and physics construct 'strange' and malleable surfaces, inflections and bifurcations which although are not represented in an obvious physical manner, are used to influence the thinking behind both the content and form of Ritchie's work.

Deleuze in 'What is Philosophy', discusses the surface in terms of painting where he states,

One no longer covers over; one raises, accumulates, piles up, goes through, stirs up, folds. It is promotion of the ground and sculpture can become flat since the plane is stratified. One no longer paints 'on' but 'under'. (Deleuze 2003, pp. 194)

The importance of the fold in painting is based in the movement of the surface, the change that can be activated through the surface and the exposure of all facets of the plane. The ground should be seen as flexible, not a fixed base but a platform or interface which shifts through alternative possibilities, offering a fluidity which opens out from flatness, away from a static and enclosed situation.



#### IV        On Architecture

One of the main objectives of the investigation into surface is based upon an exploration into the 'architectural', which forms a 'framework' of connections that can be made between philosophy, painting and architecture. Initially it is important to consider how surfaces are defined architecturally. In examining the particularity of surface in terms of architecture it is essential to find the place of surface and its relationship to the dynamics of an internal space. If surface can be seen as relational to any of the individual sides of an object (or space) then that surface must be two-dimensional or at least static and if the object in question were a room (an architectural space defined by the position of the walls), then the surfaces within that room (or space) are individuated by their position in terms of the floor, walls and ceiling. The internal space is defined by the location of the walls (their individuated surfaces). In other words the walls create the space, demarcating the parameters of the space and consequently they become the physical boundaries of that space. It could be said in these circumstances that the walls are in a sense the basis for architecture, in relation to the functional capacity of the space required as well as the role of load bearing for the building. The walls also set the physical constraints of the space and for the body within that space.

In contrast to the, or a, static wall or surface division it is within this context desirable to attempt to create or think through the possibilities of a smooth and continuous space, defined by the surface. This will



subsequently have an effect upon the body and its connection with the space especially in physically or visually dissolving the wall-floor relationship. This approach leads to the creation of an internal surface dynamic which smoothes the individuation of the surfaces into a (or one) continuous surface, rearticulating the wall and floor combination through continuity. In essence creating a new series of constraints for architectural surface[s], as well as a new series of possible constraints for the practice.

The reasons behind examining these different architectural possibilities stems from the work and also writing of Frederick Kiesler, Peter Eisenman, Reiser and Umemoto, NOX (Lars Spuybroek and Kas Oosterhuis) and Greg Lynn. The non-functionalist approach to the type of architectural design which these architects focus upon challenges the box-like space that posits function over form, in other words architecture which worked against the linear constraints of walls and corners in preference for a more fluid form or construction. These architects have been working through ideas relating to fluidity and dynamism (or 'folds' and 'blobs') in contrast to the static forms relating to the functional necessities of living space. The current use of blobs and folds within contemporary research into fluidity and curvilinearity relates back to the 1950's and earlier architectural investigations, including Frederick J. Kiesler's 'Endless House' or R. Buckminster Fuller's 'Space House' (Rosa 2001, pp. 6-8). The architectural firms Archigram, Metabolism and Superstudio, followed on from these architects, Kiesler and Buckminster

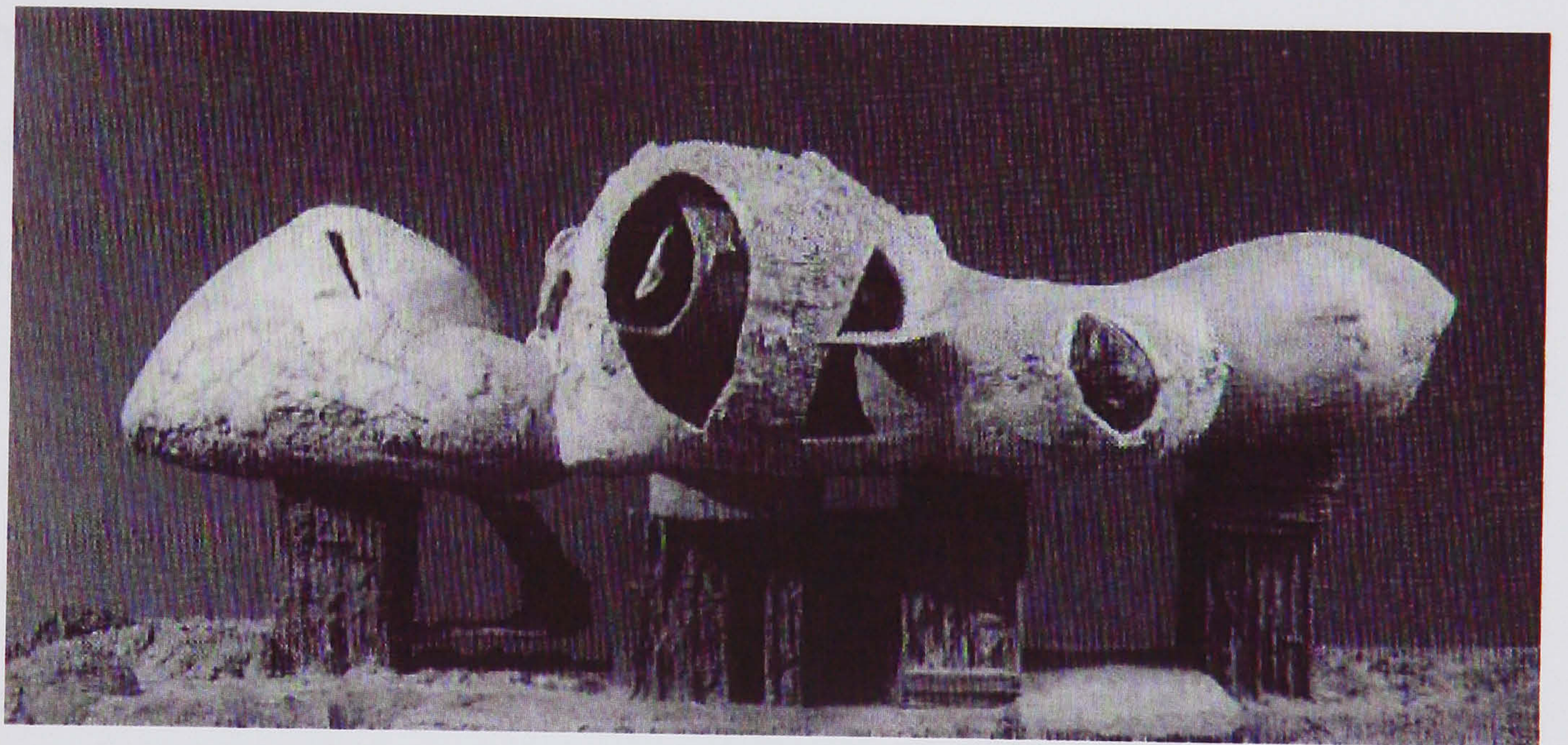


Fuller, through the 1960's and 70's and concentrated on utilising design processes from the aeronautical and motor industries. These new technologies began to shape the current influence of alternative technologies on architects creating new methods for constructing form. Of the architects mentioned earlier, Reiser and Umemoto, Nox and Greg Lynn are all fashioning their architectural designs through current computer aided design processes. The contemporary use of mathematics and geometry within architectural practices, especially through these computer generated technologies has led to the generation of a less linear definition of form and one that is further concerned with flow dynamics, fluidity and curvilinearity. These methods of defining form create interesting oppositions to the conventional linear construction of form. The intention here is to outline within contemporary architectural thought, a move away from a linear, planar or striated form, or static surfaces, towards a more fluid, supple, curvilinear or pliant form, or dynamic surfaces.

Frederick Kiesler's 'Endless House' project from the 1950's sought to challenge the system of weights and supports (load bearing architecture) by giving up the traditional "four fold division of column, roof, floor, wall" (Kiesler 1989, pp. 46). By doing this he was attempting to overcome purely functionalist architecture. Part of his agenda was based on the removal of walls, a static axis and liberation from the ground. The project sought to engage with the "dynamic equilibrium of the motion of the body within encompassed space" (Kiesler 1989, pp. 46).



Figure 19





He describes the form of the Endless House as relational to the organic and the dynamism of relating the body's motion within space to its environment. Basically wall and floor connections did not define the space but instead Kiesler created fluidity within a continual space. Although the project has never been realised, the theoretical concerns that Kiesler had been dealing with are continued in the practice of the contemporary architects, mentioned above as Greg Lynn states; "Architectural form is conventionally conceived in a dimensional space of idealised stasis, defined by Cartesian fixed point co-ordinates" (Lynn 1998, pp. 109). This traditional architectural design process is exactly what Kiesler was trying to avoid. The curvature within the internal surfaces of Kiesler's design creates a continuous fluidity where a linear method would only create obstacles for fluidity.

Within architecture, linearity describes the edges of the space, the defined boundaries relating to the walls and their static position, whereas non-linearity or non-linear curvature relates to smoothness, continuity or flow (dynamics). In terms of the difference between solid and fluid states, it is possible to see the evidence of flow and continuity served by fluidity. Solids represent obstacles, edges and points within linear striated form, whereas fluids maintain an unstable continuum or dynamism and smooth interaction.

In order to examine a contemporary move from linear (static) form it is important to look at the way in which a number of architects have engaged with Gilles Deleuze's different concepts in particular 'The Fold'



(Deleuze 2001). The dynamics of the fold create an interesting and different focus for the genesis of architectural form. In Peter Eisenman's 'Musée de Quai Branly', Paris, competition project in 1999, his interpretation of the fold impacts visibly both on the design of the building and also its surroundings. The surface of the building is a folding of the space within its environment. The shell-like structure is formed through a smoothing or fusing of multiple responses to the historicity of the site with a folding and bending (curved) continuous surface. John Rajchman in response to Eisenman's 'Rebstock Park' project writes,

...Eisenman starts to work with a type of complication that is no longer a matter of linear juxtaposition in an empty space or 'canvas' but rather assumes the guise of a great 'transmorphogenic' irruption in three-dimensional space. Rebstock is a smooth, folded space rather than a striated, collaged one and so no longer appears rectilinear or Cartesian (Rajchman 2000, pp. 20-1).

To explain a fundamental difference in Eisenman's architecture to a more formal approach it is possible to refer to R.E. Somol's introductory text in Peter Eisenman's 'Diagram Diaries' (Somol 2001), where he discusses Eisenman's non-dialectical approach towards presence and absence, which Eisenman refers to as 'presentness'. This approach he defines in contrast to Michael Fried's distinction that presentness implies a bounded object of 'depth and plenitude', whereas, Eisenman's method is closer to the minimalist work, which Fried was arguing against. In contrast to the medium specific and 'boundary' maintenance of modernism Eisenman introduces the fold as a way of repositioning architecture, allowing it to spill (or fold) out into a more fluid or dynamic position. This creates a vital position where the limitations of modernism



are explained in terms of the distinct and particular necessity for defined boundaries. Eisenman, by challenging and undermining this stance, could enable or allow his projects to rearticulate the conventional architectural stereotypes. The twisted houses, where the top layer twists on the central axis over the bottom layer to the smooth and continuous surfaces of Eisenman's later projects reflect this approach. Rosalind Krauss describes a number of Eisenman's ideas in contrast to modernism or formalism (Krauss 1998), by referring to 'transparency' within his architecture. She states that in contrast to what the Russian formalist Viktor Schklovsky calls "the baring of the device" (Krauss 1998), in other words exhibiting and making obvious the technical substructure, Eisenman's 'House' projects and folded buildings approach architecture from a transparent point of view, where the building does not give up all of its structure to an immediate visual encounter but instead an engagement where the structure and the fluidity or dynamics of the structure create a visual disjunction between the known and the experienced.

In the book 'Hybrid Space; New forms in digital architecture' (Zellner 1999) the architects Jesse Reiser and Nakata Umemoto, state that 'complexity theory' is extremely important to their architectural practice. They state, "Complexity theory posits that evolution occurs most effectively through interaction between diverse agents or elements in a complex system - and not necessarily through competition along a linear trajectory" (Zellner 1999, pp. 96). Reiser and Umemoto discuss this



further in 'The Tokyo Bay Experiment', where they state, "Unlike the previous proposals, however, we will employ new models of complexity as a means of generating a flexible array of urban morphologies - models with the capacity to incorporate change and difference, rather than static repetition and homogeneity" (Reiser & Umemoto 1994, pp. 9). This observation, linking the move from homogeneity and stasis towards change and difference hinges upon the notion of complexity. Complexity theory is based upon the idea that evolution occurs most effectively through interaction. In contrast to a formal, or traditional method for constructing architecture, or at least the architectural design process, which constitutes the idealised stasis, mentioned above, Reiser and Umemoto "seek loose couplings and productive codependencies" (Zellner 1999, pp. 96), an interaction between diverse agents, or elements, which creates change produced through a fluid method. As stated in 'Hybrid Space', "Reiser and Umemoto have developed a fluid design process that can reveal innovative conceptual and productive territories" (Zellner 1999, pp. 96).

For NOX the materials of construction are extremely important in creating the fluid form and smooth surfaces evident within their architectural designs. There is also a very close relationship with Kiesler's architectural concepts of surface and how the body should relate to the architecture that surrounds it (Kiesler 1989). "Nox creates the liquid in architecture not only to capture the geometry of the fluid and the turbulent but also to dissolve all that is solid and crystalline - static - in architecture" (Zellner 1999, pp. 136). This fluidity is achieved not just



solely programmatically, but also through a softness of form “that is literalised and understood as a phenomenological model of spatialisation” (Zellner 1999, pp. 114). This combination allows the liquid aspect of the architecture to absorb both “form (body) and program (routine), Nox wants to connect the suppleness of the object to that of the body” (Zellner 1999, pp. 114). As mentioned earlier there is a relationship here to Kiesler’s ‘Endless House’ project, based within this very relationship and also through the liquidity (or fluidity) of the form, where the conventional precursors for architecture are challenged and subsequently altered, in other words the surface dynamic within the building changes to become closer to the physical movement of our bodies through space. This immediately distorts the connections between individuated internal surfaces in preference for a continuous fluid surface. The external surface of the buildings also takes on this smoothness of form, often following the original contours of the topographical nature of the site.

Greg Lynn suggests that, “If there is a single effect produced in architecture by folding, it will be the ability to integrate unrelated elements within a new continuous mixture” (Lynn 1998, pp. 111). Lynn’s architectural practice is focused upon anti-stasis, the construction of fluid and dynamic form in contrast to the static organisation of conventional architectural practice, but his architectural designs and processes are more reliant upon the programming capabilities of current computer software. By utilising new developments in computer technology Lynn is able to challenge the conventional use of mathematics within his



designs. Rather than Cartesian or Euclidean geometry Lynn uses contemporary mathematical developments like topology to aid him with the construction of form. He also questions the particular philosophical relevance of architecture and particularly the relevance of surface within architecture.

In connection with the concept of folded or blob-like architecture it is important in reference to Greg Lynn to comment upon his essay 'Blobs' (Lynn 1998). Within the text Lynn initially presents two types of complexity. The first he refers to as 'top-down', which is effectively reductive. This top-down theory moves from a complex organisation and arrives at simplicity. The singular elements within the whole can subsequently be identified through the reduction from multiple to single.

The second type he refers to as 'bottom-up', or a theory of emergence, where, from simple components we arrive at complex organisations. This is effectively the opposite to top-down complexity, although the singular and the multiple are both important within the two types of complexity or complex organisations. Essentially, the single and the multiple are at the same time identifiable as themselves. Their identity as single or multiple, invests the theories of reduction and of emergence. Both these theories of complexity relate to stable groupings in which the elements form a static organisation. However, as Lynn goes on to explain, the complexity that he is involved with is not simply reductive or purely based upon a theory of emergence. 'Complexity theory' to Greg Lynn represents the convergence of singularities and multiples within a complex organisation. This type of complexity works with the creation of



continuous multiplicities that are at once singular and multiple. But also, importantly, the constitutive elements are no longer singularly identifiable. This question of identity within complexity theory, especially Greg Lynn's 'Blob' theory is important and has a relationship with a contemporary fluid construction of form within architecture.

The idea that identity is gained through the convergent multiple rather than reductively associated with its individual parts creates a more fluid state. It is neither reductive nor emergent but instead is aimed at creating a complex organisation, or multiplicity, that denies stasis within three-dimensions.

Another dimension that must be considered in relation to Greg Lynn links to the smooth surfaces, discussed (during Material Specifics - Part Two) in relation to David Reed and Fabian Marcaccio. There is an important connection here with the particular philosophical approaches mentioned earlier. These smooth surfaces are not reliant upon the synthesis of internal relations but instead the blending of the surface at a stage when the internal and the external are folded upon each other. Not a duality of opposites but instead the continuous flow of one, yet multiple, smooth surface. (It must also be noted, that this topological variation on surface is of particular relevance in terms of how to perceive surface. The folding of the internal and external in relation to surface moves towards smoothness and continuity, whereas other geometric models, Cartesian and Euclidean for example, are focused more closely upon striation.)



At this stage the term 'multiplicity' and a particular understanding of it must be explained. Greg Lynn states that, "A theory of complexity that abandons either the single or the multiple in favour of a series of multiplicities and singularities is one way of escaping the definition of identity through dialectic contradiction" (Lynn 1998, pp. 173). Lynn, in this particular quotation, is alluding to the difference in defining identity between dialectic contradiction and an alternative method through series of multiplicities and singularities. Complexity can be seen to escape the dialectical positioning of identity, as Lynn states, "complexity involves the fusion of multiple and different systems into an assemblage that behaves as a singularity while remaining irreducible to any single simple organisation" (Lynn 1998, pp. 173). This way of describing multiplicity substitutes internal identity, or even emergent identity, for a form of identity built into the concept of multiplicity.

The term multiplicity has to be seen in a particular way, it generates a more open or fluid connection between elements within a system. This challenge to the dialectical proposition changes or multiplies the differences possible in the genesis of form. The actual structure of form shifts from contradiction, negatives and opposites towards bifurcation, blending and smooth interaction. Lynn goes on to state that, "We may then say that, in contrast to the discrete 'variety' of a set, a multiplicity is a kind of potential for bifurcation and variation in an open-whole" (Rajchman 2001, pp. 54). The potential based within a multiplicitous system creates a fluid and dynamic method for constructing form.



Deleuze and Guattari, in 'A Thousand Plateaus', describe multiplicity as having been created "in order to escape the abstract opposition between the multiple and the one, to escape dialectics, to succeed in conceiving the multiple in the pure state, to cease treating it as a numerical fragment of a lost Unity or Totality or as the organic element of a Unity or Totality yet to come, and instead distinguish between different types of multiplicity" (Deleuze and Guattari 2002, pp. 32). Deleuze also states, in 'The Fold' that "The multiple is not only what has many parts, but what is folded in many ways" (Deleuze 2001, pp. 3).

John Rajchman discusses Deleuze's notion of multiplicity in 'Constructions', where he states;

A defining principle of Deleuze's own philosophy is that the Multiple comes first, before the One. In this sense, states of affairs are never unities or totalities but rather 'multiplicities' in which have arisen foci of unification or centres of totalisation. In such multiplicities what counts are not the terms or the elements but what is in between them or their disparities; and to extract the ideas that a multiplicity 'enfolds' is to 'unfold' it, tracing the lines of which it is composed. Multiplicity thus involves a peculiar type of com-plexity – a complexity in divergence – where it is not a matter of finding the unity of a manifold but, on the contrary, of seeing unity only as a holding together of a prior or virtual dispersion. Complexity thus does not exist in the One that is said in many ways, but rather in the fact that each thing may always diverge, or fold, onto others (Rajchman 2000, pp. 15-6).

As can be seen above, the notion of the fold and multiplicity are intrinsically linked, the fold acts as the in-between, a position allowing things within the, or parts of a, multiplicity to diverge or come together in new ways, through continual folding and unfolding, it also steps away from the notion of unity, or linear philosophical thought where the structure of multiplicity works against a movement towards unity.



Deleuze discusses the notion of multiplicity in terms of the rhizome where the “Principles of connection and heterogeneity: any point of a rhizome can be connected to any other, and must be” (Deleuze 2002, pp. 7). This is very similar to the principles of multiplicity, the connections in a multiplicity create a heterogeneous interweaving, where all the different points can curve or weave together.



## V Surface Connections

The previous sections brought to the fore a number of connections, regarding surface, through philosophy, painting and architecture. These connections have to be considered in the way that they shift the potential for surface (particularly in terms of painting) and also how the different connections can potentially be amalgamated or drawn together.

The 'operation' of the fold can be discussed as a 'conductor' for interdisciplinarity in a similar way to John Rajchman who presents, in 'Constructions' (Rajchman 2000, pp. 11-36), the intriguing envelopment between the fold within philosophy and architecture (in particular the Rebstock Park project by Peter Eisenman (Rajchman 2000, pp. 20-21)).

He suggests that the fold can be seen to operate between philosophy and architecture, a folding between and unfolding which links the two.

The proposition, at this point, is that this would also be the case if painting were added to the equation. A folding between philosophy, painting and architecture would create an intriguing interweaving between the disciplines, opening a potential through which boundaries are moved between or across, and different disciplinary elements drawn together to create new forms (in, and for practice). This newness of form can be found within the 'process' or method based within the movement between things generated by the fold, as discussed earlier in this chapter, as well as the rhizome (Deleuze 2002, pp. 3-25), deterritorialisation and the virtual, which form a major part of the forthcoming chapters. The movement across boundaries happens



through the folding between the different elements, and this type of blending breaks down any rigid, formulaic, system. The system becomes part of a multiplicitous organisation where things can be combined across the formal parameters of the individual disciplines.

The main connections between the different notions raised are based upon, or tied to, the philosophical notion of surface, discussed as a populous plane in relation to Deleuze (Deleuze 2002), which is not a ground or base, but rather as a site for interaction, a virtual coterminous interface upon which differential series of bifurcation and divergence can be actualised. This form of surface is not physical; it is rather a virtual surface (or plane) offering conceptual potential. The terms 'interface' and 'coterminous' are important here; they allude to an opening out, a surface upon which different elements can be linked without (necessarily) being dragged one way or another. The conceptual potential referred to here is the virtual notion of the fold, the (Baroque) double floor and the split between the plane of consistency and the plane of organisation (Deleuze 2001, 2002), it is the point at which things can merge, offering the potential for actualisation.

In terms of architecture this can be seen as a complex, or multiplicitous, surface, but here, surfaces are physical as well. Concepts for architectural design are being thought through the 'virtual' plane[s] discussed by Deleuze, but importantly the philosophical potential shifts the nature of design and the possibilities for the physical architectural surfaces both internally and externally.



The fold also offers a form of divergence, structuring difference and a shift towards a more dynamic or fluid type of thought, this form of thinking, when related to a folding between the architectural, philosophy and painting creates an instability that generates differences in form. The different connections are activated through the philosophical and it is at this point where the disciplines can merge.

In essence this creates a situation where the different disciplines and their constitutive elements are freed 'upon' a philosophical surface or plane and this creates a potential for the different components to be mixed. Greg Lynn mentions in response to topology and René Thom's catastrophe diagrams,

Topological geometry in general, and the catastrophe diagrams in particular, deploy disparate forces on a continuous surface within which more or less open systems of connection are possible. This diagram is catastrophic because it can represent abrupt transformation across a continuous surface (Lynn 1998, pp. 125).

Lynn goes on to suggest that the folding in architecture is "a smoothing of elements across a shared surface" (Lynn 1998, pp. 125). This shared surface, in terms of a connection between architecture and painting, relates to the individual surfaces of the architectural and the connection that can be made within the amalgamation of these surfaces with painting surfaces. The intention being to create a shift from the formal, where change in form takes place through the interconnectivity of elements when folded together, rather than an internal quest for the essence of a particular medium. Topology, mentioned above, is important and will be discussed in greater detail in the forthcoming chapters in relation to mathematics (further geometry) Greg Lynn,



Manuel De Landa, Henri Bergson and Gilles Deleuze as well as the significance of Georg Riemann and manifolds,  $n-1$  dimensional space and multiplicity.

Whilst discussing the work of James Hyde, Buci-Glucksmann suggests “The mutability of the violent fold functions as a vast inorganic envelope, a projectile and a disposition of the boundary between painting and sculpture, and indeed even between painting and architecture.” (Buci-Glucksmann 1999, pp. 21). It is the duplicity of the fold, which structures inevitable connections between disciplines, the folding entails difference and movement effecting change within individual disciplines, in fact this change is not internal, it is caused through the external combinations made.

The different connections, which need to be highlighted, consist of the ‘framing’, or the enclosing of the surface, of painting and the ‘framing’ of the individual surfaces within architecture. The dissolving of boundaries and the folding or smoothing of the separate surfaces between painting and architecture move towards a blending or interweaving of the two, where the distinct boundaries can be dissolved and the two form a symbiotic relationship. This creates numerous possibilities for practice, the space created through the ‘smoothing’ of the different surfaces allows painting to be opened or folded out.

The concept of the fold, when drawn (or folded) across (between) painting and architecture means that all the separate component elements (and their widespread potential) of each discipline can be



mapped together; this constitutes a fluid method for thinking through different possibilities. In effect the fluid potential discussed in relation to the fold in architecture, where differential elements combine to change the structure, can be transposed between the painting / architecture dynamic.



# Territorial rupture



## Introduction

This chapter is split into separate sections. This will allow different connections to be made through the course of the chapter, and as a result these connections will be discussed. Initially the concept of territory will be investigated regarding its philosophical importance, and obviously in order to discuss the notion of 'territory' and the particular meaning of the term, its context within the research will be explained. In the next section the 'positioning' of painting will be considered, this enables a way of thinking of painting in terms of territory, or at least possessing a distinct territory, and the consequences of thinking through the philosophical which will instigate change and a very different conception of territory. The idea of territory particularly in terms of the architectural forms an integral part of the chapter and leads to an examination of the different connections made within the disciplines, of painting and architecture. The practice will also be discussed (in the final chapter), critically examining its position particularly in response to the notion of territory.

It is important to mention the relevance for discussing the notion of territory (and in particular its value to the research project). The primary importance rests in the philosophical 'application' of the term, and particularly the effect that different philosophical 'methods' have upon not just identity, but also the manner in which different territories are separated or kept apart. This involves boundaries and the neighbourhood in which a particular territory rubs against the next. This



subsequently raises questions concerning the importance of identity within closed systems (or territories) and the structure of common elements (rules and paradigms) within sets (or systems/territories), and exactly what makes something identifiable as a particular thing. A difficult assertion has to be made at this stage, obviously elements within certain systems appear in others, but the important point to be made here is that the physical amalgamation of the different elements in certain ways leads to the particular definition of something as it is. The identification of the essence of something is created through a very specific dynamic. This can be seen to be the territory of the thing. The fact that elements of that territory can be found in others does not mean that the territory changes or shifts from its particulars. In contrast to this effectively static organisation for territory, where boundaries define what that territory is, the focus of this chapter is to establish a method of thinking across territories in a fluid way. This involves investigating different philosophical propositions regarding the notion of territory, establishing a direct link to certain philosophical ideas and discussing the possibilities this way of thinking produces.

In order for this to happen a number of issues must be discussed and not all relate directly to the notion of territory, for instance Heidegger's notion concerning techniques - in particular an important point to be raised regarding the difference between techniques and the technical - 'The Origin of the Work of Art' and an examination of his text 'Building, Dwelling, Thinking'. This is followed by Thomas Kuhn's analysis of



paradigms and the structure of different systems and the importance of paradigms and rules in the structure of research.

The major component of this section of the chapter concerns Deleuze's notion of territory and in particular 'deterritorialisation', the importance of this is based within the idea that movement can exist between and across territories, effectively structuring a cross-territorial (or inter-territorial or supra-territorial) system. This is followed by a discussion of the notion of memory with particular reference to Henri Bergson, and this section will have a split purpose, initially to bring together a number of different ideas raised through the course of the chapter and also to introduce one of the most important elements grounding the third and final chapter.

Finally, Bernard Cache's text 'Earth Moves; The furnishing of territories' will be discussed, particularly in connection with Greg Lynn's text 'Folds, Bodies and Blobs' (mentioned in the last chapter). The penultimate section is based upon connections that can be made in reference to painting and in particular the territory of painting, using a number of the key points raised, to critically examine different series of potential for painting.



## I        Dialectics and Difference - Deleuze contra Hegel

Hegel's use of dialectics can be described as a search for internal oppositions in order to create difference or change within a system. As was mentioned in relation to the triadic dialectical system of *thesis*, *antithesis* and the joining of the two *synthesis*, the philosophical agenda is always internalised, the combination (or joining) of opposites happens from within. This could be seen as a particular form of territorialisation, where it is the internal forces within the system that can create change, theoretical and philosophical boundaries remain. Hegel discusses the possibility of a combination of *Existence* and *Non-existence* and their subsequent synthesis *Becoming*. This method of thought, leads to physical change, a becoming, within a system, but the question remains as to the manner (or type) of change this constitutes. It can be seen as linear and internal, but what if this is not always the case? Are dialectics a model of linear progression or is it possible to argue for fluid dynamic change within a dialectical system? Physical and theoretical change is forced within dialectics, constant changes are apparent, each separate change acts as a pressure point for another (bigger) change that will occur, in other words; quantitative changes = qualitative change. The equals (=) in this equation can also be read as the synthesis between the quantitative elements. This brings to the fore a number of the differences between Hegel and Deleuze, although dialectics can also create 'fluid' change, (mentioned in the *Methodology* in relation to Frederick Engels) this change is structured from within a particular linear



system of thought, change or differences are highlighted and presented through their synthesis. This synthesis is not necessarily the final part of the system because it can also (as thesis) be subjected to (or synthesised with) another antithesis, creating another synthesis and so on. Rather than question the possible usage of this type of system (dialectics), it is more important to approach a more fluid and open philosophical method of thought. The openness of this type of thinking creates a challenge to the identity of something and a shift from the closure or placement of it within a particular territory. The manner or method of this particular type of philosophical investigation specifically challenges the limitations or boundaries of identity but in a very distinct way. In contrast to the use of a dialectical method of thought, by activating (or actualising) a Deleuzian method of thought the particular dynamics of identity and territory are, or can be, shifted. The resulting difference is vital in the organisation of things and the disclosure of a new identity. However there is one important question, within this new identity gained through a rhizomatic, fluid or deterritorialised method - where do the different identities that are subsumed or networked go? How can they be perceived within the new system? This differential multiplicitous state is far reaching, but the actual construction or manner in which this system can be achieved must be examined.

It is this point, which is to be focused upon within this chapter in order to present other or alternative possibilities, where the identification of something is not solely defined by its own territorial specifics. The boundaries between distinct (or separate/different) territories can be



broken down or fused, which subsequently changes from an internal philosophical agenda (more closely linked to dialectical change) to an external one (the terms internal and external are used here in reference to the isolated and linear state of this particular conception of territory).

Deleuze differs from Hegel in many ways, but perhaps the most important distinction between the two rests on the notion of contradiction, and Deleuze refers to Henri Bergson to emphasise the point, “The originality of the Bergsonian conception is in showing that internal difference does not go and must not go to the point of contradiction” (Deleuze 1999. pp. 49) and he goes on to discuss the importance of the virtual,

In Bergson and thanks to the notion of the virtual, the thing differs from itself *in the first place, immediately*. According to Hegel, the thing differs from itself in the first place from all that it is not, such that difference goes to the point of contradiction (Deleuze 1999. pp. 53).

In this way the main point of contention in Hegel for Deleuze rests on the notion of difference itself as well as the importance of the concept of the virtual. In contrast to internal difference seeking contradiction Deleuze, through or via Bergson, maximises the potential of the virtual and this chapter as well as the next will examine the notion of the virtual and how, in terms of architecture and painting, it has a very definite purpose in creating change, through and across different systems, differences to Hegel’s philosophy will also be highlighted.



## II Heidegger and techniques

In the last chapter Heidegger's notion of the characteristics and properties of a 'thing' were discussed. This discussion primarily stemmed from the text of the same name, 'The Thing', and set out to discuss Heidegger's formulation of the structure of a thing, what constitutes a thing as a thing and the organisational aspect of the internal dynamics, which formulates identity. In 'The origin of the work of Art', Heidegger establishes how something is defined as that which it is, or proposes the location identity within specific parameters (Heidegger 2002). Whatever it is, a thing (or object) must have its own certain characteristics, properties or traits, which will effectively relate or correspond with other things that share similar characteristics, creating a field, domain or territory. This acts as a means both for the purpose or use of the object as well as our perception of it as something in particular. These elements keep the object within a certain domain (or territory) and enable its identity to be defined. Following these rules, painting must have its own particular set of characteristics and properties, which enable it firstly to work as painting and also to be identified as such. The question then arises as to the specific nature of these characteristics and also material properties. This, once again, becomes an internal search for specific qualities within a unique domain or territory and it must be asked if it is imperative to locate these particulars in order to find the boundaries within which the work works as



painting, for instance does this question solely refer to the technical aspect of painting?

Heidegger seeks to identify the thingness of a thing. In essence, or that is to say, it is the essence of a thing, which allows our perception of it to define what it is. This acts, as Heidegger states, in contrast to Immanuel Kant who states that an object can exist in-itself (object-in-itself), which “signifies that the object is an object in itself without reference to the human act of representing it” (Heidegger 2001. pp. 174).

In ‘Questions concerning technology’, Heidegger proposes the difference based in the particularity of technique and the technical (Heidegger 2002. pp. 311-41). For Heidegger the notion of technology has a very specific meaning, which he describes under the old Greek terms *technikon* and *technē* and it is important at this point to distinguish between the two. But first the term *poēsis* needs to be explained, and Heidegger describes *poēsis* as a ‘bringing-forth’ this is the bringing-forth of the work (the ‘irruption’), by the artist (alternatively bringing-forth can be seen in nature as “the bursting of a blossom into bloom, in itself” (Heidegger 2002. pp. 317)). Heidegger states, “bringing-forth brings out of concealment into unconcealment”; this is revealing - *alētheia* - the revealing of truth. Heidegger goes on to suggest that technology is basically a revealing. But, where in this does a difference exist, for Heidegger, between the technical and techniques? If we see these two terms under the ‘umbrella’ of technology then should they not have a very similar meaning in terms of ‘production’?



Heidegger suggests that there is a very important reading of *technē*, linking the term to the “arts of the mind and the fine arts” and then to an ‘opening up’ which he describes “reveals whatever does not bring itself forth and does not yet lie here before us, whatever can look and turn out now one way and now another” (Heidegger 2002. pp. 319). This mode of revealing links directly to Heidegger’s discussion of the origin of the work of art, and the role of the artist, where the artist brings forth from concealment, through techniques leading to the technical application, the artwork. In effect it is possible to see techniques as methods for thinking through, the creation of the new, in essence the structure of technical possibilities and the bringing-forth (into being) of the work.

A number of contemporary philosophers have discussed the notion of technique in response to painting and architecture, expanding in many ways upon Heidegger’s proposition. For example, Andrew Benjamin suggests that technique is vital to a way of thinking in painting (Benjamin 2004. pp. 14-21). The plurality of techniques under the rubric of technology, structure the potential for a shift in terms of painting, Benjamin states, “Technique is the object’s mode of operation and yet the object is not reducible to simple describable techniques. (The latter are, in fact, technical elements within the work)” (Benjamin 2004. pp. 16). Under these terms techniques stand as ways of thinking through the operation of painting, whereas the technical is the actual manipulation, or construction, of the work. It is through this method of thinking and in particular a way of thinking of the particularity of painting in terms of the



artwork, that painting contains the potential to be 'expanded' through the use of differential or new techniques.

Elizabeth Grosz expands again upon a number of Heidegger's concepts in her text 'The Thing'<sup>25</sup> (Grosz 2002. pp. 167-183) although she focuses upon Bergson and Deleuze in describing the (necessary) human relationship, which inscribes a thing as a thing. She also ascribes the notion of the technological in terms of thinking of things, suggesting that in essence it is technology, the production of the human, which creates the invention of things. She states that, "Technology is that which ensures and continually refines the ongoing negotiations between bodies and things, the deepening investment of the one, the body, in the other, the thing" (Grosz 2002. pp. 182). Here it is the correlation between the body and the thing which Grosz is pursuing through the technological, the interweaving of the human with the thing.

The creation of different techniques and the invention of the technical apparatus with which to apply these techniques allow the potential of change to be continuously realised. In a sense the techniques are the virtual aspect of the creation of things, the technical the apparatus for actualising the potential within the virtual. The question here is the making of things not the thing made. It is not about how humans perceive a thing, rather it is the formation of techniques which allow for things to be made and also how these techniques can lead to vital changes and shifts in the construction of things.

This discussion can be folded upon painting, essentially in order to consider how painting and the particularity<sup>26</sup> of painting can be rethought



through the notion of techniques. It is not specific to painting, although the questions surrounding the shifting of the dynamic of painting can be disclosed through the manipulation and creation of different techniques and their technical usage. How can techniques allow change within the particularity of the medium of painting, the hypothesis is based upon the notion that techniques can involve different philosophical and theoretical potentials, in essence this allows techniques based outside of painting to be thought through in terms of painting in order to shape a different form of practice.

One aspect of territory, as will become more obvious throughout the course of this chapter, is linked to architecture and in particular the topographical link between 'earth', or ground, and architecture or building. In 'Building, Dwelling, Thinking' Heidegger links the human act of dwelling with different forms of building. The relationship has two points, which need to be mentioned, Heidegger discusses the link between location and building suggesting that a bridge is a thing and as a thing provides a location, without the bridge being built there would be no location. When he states that the bridge could be built along many different points (of the stream),

One of them proves to be a location, and does so *because of the bridge*. Thus the bridge does not first come to a location and stand in it; rather, a location comes into existence only by virtue of the bridge (Heidegger 2001. pp. 152).

In essence the location, which is provided by the building, constitutes a separation in a territory, as will be highlighted in reference to Bernard Cache later in the chapter. Another important point is Heidegger's



suggestion that “spaces receive their being from locations and not from space”, essentially Heidegger is proposing that once a building (on a site) creates a location, and through this location, space is constructed, now this space can be read as both internal and external space defined by the building through its location (Heidegger 2001. pp. 152-3). In terms of territory the notion of building for Heidegger constructs a location within a territory, as a separator within the territory, which subsequently provides the internal and external space around the building.



### III Kuhn and the priority of paradigms

Thomas Kuhn states in his text “The Priority of Paradigms”, in reference to Ludwig Wittgenstein, in order that we can apply terms like ‘chair’, ‘leaf’ or ‘game’ “we must know, consciously or intuitively, what a ‘chair’, ‘leaf’ or ‘game’ *is*” (Kuhn 1996, pp. 45). In other words Kuhn suggests that we must grasp a set of common or shared attributes that these objects or concepts are and only they have in common, with themselves. It is not suggested that all the characteristics must remain constant within the set (territory) but that there is a close “family resemblance to a number of the activities that we have previously learned to call by that name” (Kuhn 1996, pp. 45), an ‘intra-territorial’ consistency. He also suggests that these inherited characteristics (Kuhn uses the term attributes) create a ‘network’ of interwoven similarities. The three terms (‘chair, leaf or game’) actually used by Kuhn can be substituted here for the term painting. By doing this the questioning undertaken by Kuhn, at least the structure of the particular identity of something, shifts into the characteristics or traits based within painting which locate it within its specific territory. The shared inherent characteristics enable painting to be defined as existing within its own particular territory or domain. It is not to suggest that there are a set number of identifiable rules in which to follow, but rather that if a paradigm is evident within painting it is constructed through a collective network of interrelated similarities that enable the viewer to define and understand in a broad sense what painting is. It is not that the particular characteristics are the same



between each component within the territory as a whole but that there are sufficient corresponding (or shared) properties that allow for this group to be formed. This also relies upon the inherited factors of identification (“established achievements”) and in a sense an understanding of the common characteristics to be found within the territory of painting. Kuhn goes on to suggest that, “Though a discussion of *some* of the attributes shared by a *number* of games or chairs or leaves often helps us learn how to employ the corresponding term, there is no set of characteristics that is simultaneously applicable to all members of the class and to them alone.” (Kuhn 1996, pp. 45) In reference to Wittgenstein, Kuhn suggests that the method for placing or locating or determining identity within particular domains or territories, is “constituted by a network of overlapping and crisscross resemblances” (Kuhn 1996, pp. 45).

Another aspect of Kuhn’s discussion relates to the past, or previous experience, in identifying the meaning of terms like painting, and the others used in the examples above. It is a person’s knowledge of what has gone before that helps them to define the paradigmatic structure of something and identify it as a certain thing, in connection with other things of a similar type. Following Kuhn’s account, there is less of a necessity to attempt to define the particular characteristics within the territory of painting, although a number of possible options have already been presented in the previous sections, including support, surface, colour and material dependences, but to see the territory as one which retains a particular identity that is not specific to particular characteristics



and yet is dependant upon their shared similarities for them to enable the identification of something (in this instance painting) within its own territory.

In terms of research and a discussion of paradigms within research Kuhn discusses a methodological approach, which enables new problems to be thought, rather than attempting to solve old ones. He suggests in the 'postscript', that, "A paradigm is what the members of a scientific community share, and, conversely, a scientific community consists of men who share a paradigm" (Kuhn 1996, pp. 176). Although this particular research project deals with art rather than science, is it still possible to see the connections being the same? The problem arising here is based within the structure of paradigms and how they control or regulate the territorial 'ground' of things. Kuhn questions the nature of paradigm control, specifically in reference to the structure of research and in particular methods for constructing new research. The suggestion is formed around the defining of a new 'game', in contrast to solving old problems. In essence he relates this to the definition of a rule as an "established viewpoint" or "preconception" (Kuhn 1996, pp. 39). In order for shifts to be made in the paradigmatic structure of research problems the rules must be overlooked, at least the preconceived notion of something and the rules that drive the paradigm. The 'game' or 'puzzle' must shift and at least a new question must be asked (Kuhn 1996, pp. 38-9). This question provides an alternative to the paradigm and forces the researcher to employ new tactics and conceive new rules within which previous paradigmatic methods can be challenged. Essentially



Kuhn refers to this as the structure of revolution, moving research forwards. Kuhn also goes on to discuss how theories or explanations, paradigms, which locate or identify a particular theory, can be supplanted by something else. Anomalies within a given set, which deviate from the conventional paradigm or rule, consequently lead to shifts in the structure of rules that govern the identity of the object. If painting were to be shifted outside of its context, for instance amalgamated with sculpture, or at least modified from a two-dimensional plane, then a shift will have taken place in the constructional norm presiding over painting. This shift although possibly minimal in its nature will have far reaching consequences and would also necessarily lead to the construction of a new set of rules or paradigm for the new object[s]. This indeed insists upon the specific identity of painting being located and also the fact that painting exists within its own defined territory, for a paradigm shift must theoretically be driven from somewhere.

The notion of a shift in the game relates in an 'indirect' sense to Yves-Alain Bois' idea of the game as part of a match within painting, mentioned briefly in the *Methodology*. However, it is important to consider how this relationship should be thought. The similarities between the game, which Bois discusses as painting, and where, alternatively, the game, which Kuhn suggests shifts itself, or is shifted to create the new. For Bois each individual match in the game creates or stems from a historical point, this in many ways is the same as Kuhn's account, where in order to break free from preconceived ideals, structured through paradigms, the historical must be questioned and this



questioning must come from a shift so that the researcher is constructing new research in the same way that a shift in the match for Bois does not disrupt the game, or kill the game, rather it shifts the nature and structure of the dynamic of the game. However, the notion proposed by Bois retains the territorial particulars of painting as a thing. Effectively the Kuhnian idea can be used to question the nature of the concept itself, where the research can be instituted through externality, rather than focusing upon internal propositions.



#### IV Deleuze and territorial rupture

The notion of territory is one of the most important concepts for Gilles Deleuze. The term itself stems from Deleuze's relationship with Félix Guattari and to be exact from Lacan's psychoanalytic use of the term.

It is important to open this account by discussing three aspects related to the term territory. Firstly the notion of territory can be linked to the earth and the marking out of a territorial 'domain'. This domain becomes the laying out of a particular territory, (often) containing boundaries, which consequently separate individual territories, and can be related to buildings and dwelling. Secondly, territory can be seen as the theoretical domain of a thing, for instance a painting can be seen to be consistent with this notion. This theoretical domain is the space and form within which something conforms for it to retain its territorial nature. This form of territory, as described in the dictionary, is 'a sphere of action or thought'. In this sense it is reliant upon perception and also, possibly, preconception. A third territorial domain and possibly the most obvious, or widely thought, is the territory associated with animals. A brief mention will be made to this in connection to Ronald Bogue, but it is most important to discuss the first two ideas, as they structure potential for the shift between and from a particular notion of territory. Essentially this is a fold between the territorial as a 'physical' domain and the territorial as a domain of thought. There are differences between the two, but their structure in terms of delineation, or demarcation, can be seen to be very similar. There are boundaries that exist between both the



physical and the conceptual in terms of the way in which things are identified. Territorial domains are isolated because they determine the structure of the 'thing'; often this includes many different elements combined in a particular way.

The definition of boundaries within a territory effectively contains it, presenting a very specific domain where the limits are made obvious. (This method of thought leads to a specified application that binds practice, structuring its boundaries and localising or capturing its identity, subsequently defining it as itself.) This would create an autonomous and internalised assemblage that would only be able to move within very defined, limited boundaries creating its own specific territory, as Keith Ansell Pearson states, in his book 'Germinal Life', "absolute-boundaries are anti-evolutionary since they entail stasis" (Ansell Pearson 1999. pp. 166).

Firstly though, Deleuze's notion of territory must be discussed. In chapter 11 ('On the refrain') of 'A Thousand Plateaus', Deleuze proposes that a territory is an "act that affects milieus and rhythms, that territorializes them" (Deleuze and Guattari. 2002. pp. 314). It is suggested, by Brian Massumi in the foreword to 'A Thousand Plateaus', that a milieu according to Deleuze should be read as a technical term combining, "surroundings, medium and middle" (Deleuze and Guattari. 2002. pp. xvii). Deleuze goes on to state that "a milieu component becomes at once quality and property" (Deleuze and Guattari. 2002. pp. 315). Interestingly the milieu component structures the dimensional space of a territory, it is not space which structures the milieu as the



territory is constructed from milieus which pass across the territory defining inside and outside. Milieus cross and pass into one another whereas rhythms are located between two milieus.

These functions are organised or created only because they are *territorialized*, and not the other way round. The T factor, the territorializing factor, must be sought elsewhere: precisely in the becoming expressive of rhythm or melody, in other words, in the emergence of proper qualities (Deleuze and Guattari. 2002. pp. 316-7).

Effectively a way of describing Deleuze's notion of territory rests on the internal dynamics of territory (structured through milieus and rhythms - the emergence of proper qualities) and the external 'circumstances'. Ronald Bogue in 'Art and Territory' suggests; "a territory, in the biological sense of the term is created through the general process of deterritorialisation, whereby milieu components are detached and given greater autonomy, and reterritorialisation through which these components acquire new functions within the new territory" (Bogue 1999. pp. 95) here the 'process' of deterritorialisation can be seen, the shifting of a territorial domain. Deleuze goes on to describe a territory as a place of passage, and "the territorial assemblage is a milieu consolidation, a space-time consolidation, of co-existence and succession" (Deleuze and Guattari. 2002. pp. 329). A territory can be seen as a heterogeneous assemblage. Every territory has vectors of deterritorialisation, which pass through and across it allowing a form of succession and consequently the prevention of pure or absolute crystallisation<sup>27</sup>. The 'becoming' achieved through deterritorialisation allows the territory to be reterritorialised.



There is another important point raised by Bogue in relation to art, territory and Deleuze, where he states that “Art therefore cannot be construed in terms of a pure formalism, as a ‘purposiveness without purpose’ divorced from the world” (Bogue 1999. pp. 99) and he goes on to discuss the notion of ‘machinic functions’, art understood as a machinic process (in contrast to mechanistic - nature), where he states,

The work of art, then, may participate in pragmatic, purposive activities, but its functions are also unrestricted, machinic. And to the extent that the work of art follows a vector of invention, it participates in the autonomous ‘purposiveness without purpose’ of genuine creation (Bogue 1999. pp. 99).

The machinic (or the abstract machine) according Deleuze “make the territorial assemblage open onto something else... they constitute becomings” (Deleuze and Guattari 2002. pp. 510). This opening-out from a territory shifts the (original) dynamic within the territory and permits change in terms of both the internal and external potential of the territory (or assemblage). Keith Ansell Pearson suggests that, “Thinking ‘machinically’ involves showing the artificial and arbitrary nature of the determination of boundaries and borders between living systems and material forms and challenging ‘evolutionist’ (genealogical, linear) schemas of change and becoming” (Ansell Pearson 1997. pp. 17).

The emphasis within Deleuze and Guattari’s notion of territory and in particular deterritorialisation is to direct a non-linear state of growth or ‘evolution’ emerging from territory and territorialisation. As suggested by Ansell Pearson above, a shift in the linear evolutionist method of becoming allows a different form to be actualised. The virtual workings of deterritorialisation or ‘lines of flight’ through machinic potential



restructures, or constitutes difference through becoming. The fluidity of this non-linear approach is reached through the workings of deterritorialisation, where territories are not static or linear but permanently and continuously bifurcated with 'lines of flight' or deterritorialisations. Paul Patton suggests, "...in *A Thousand Plateaus*, deterritorialisation is defined as the complex movement or process by which something escapes or departs from a given territory, where a territory can be a system of any kind" (Patton 2003. pp. 21).

Deleuze and Guattari suggest that territories are bifurcated with, or by, deterritorialisations and the subsequent reterritorialisation is a mapping of the original territories. A mapping that leads the original territory into a new reterritorialised territory (Deleuze and Guattari 2002). There is not an opposition between territory and deterritorialisation, Keith Ansell Pearson states, in reference to Deleuze and Guattari, "simply because they maintain that any given territory or enclosure of a thing enjoys vectors of deterritorialisation and is, in fact, constituted by them as a *territory* (informing the becoming of what it is)" (Ansell Pearson 1999. pp. 172). As can be seen above, Deleuze and Guattari refer to deterritorialisations continually (or constantly) taking place within territories, and it is the act of this continual deterritorialisation that leads to 'becoming' by way of constant difference or change. It is evident when Deleuze gives the example that a "stick as tool is itself a deterritorialised branch" (Deleuze and Parnet 1983. pp. 89). Effectively the shift in both form and function created through deterritorialisation causes a



restructuring of the object, both form and function change and although the object remains the same it becomes something else.

In reference to the notion of boundary meltdown and the introduction of transborder or 'supra-territorial' space, the nature of boundary meltdown stems through deterritorialisation, where boundaries between territories are disintegrated or dissolved and the dimensional space of these territories is completely altered. This dimensional space, instead of being the defining or identifying boundary of a territory, instead becomes cross-territorial or 'supra-territorial' where the space is bifurcated by reterritorialised territories and subsequently creates a more 'global' unified territoriality. This is important as it creates a very different method for creating and viewing practice. With the dissolving of boundaries the need for disciplinary specifics is removed or shifted. The mixing or blending of territories and more importantly their components allows for far greater 'movement' and also allows practice to integrate different elements that may not have been linked before. A question should be asked at the same time as to exactly what the new work becomes, this must not be thought of in localising terms, but rather maybe by explaining how the new territory is built.

The purpose for discussing deterritorialisation is based within the desire for fluid and dynamic thought, in terms of the way in which we consider the positioning of painting. If we take painting as a territory then by utilising the concept of deterritorialisation (not in a practical sense but theoretical) we can create a fluid system in which painting becomes an



integral component, maybe not visible or identifiable, but this does not remove from the fact that it is still there. It may not be possible to perceive the work in terms of painting, at least by identifying shared internal characteristics with painting, but the way in which the practice can be made crosses the 'perceived' boundaries of painting, creating a cross-territorial network of possibilities in which the architectural (amongst others) becomes part of the work. The fluid nature of this way of thinking creates openness within the practice, a sense of *becoming-other* where the dissolving of boundaries allows the work to shift and importantly this shift crosses the different territorial domains, reterritorialising as a 'new' territory.

The term 'rupture' has very strong connotations, and is used to refer to a breach or spilling out from specific or particular modes of thought. In essence it is the breaking-open of a territory, an opening-out from certain conventions. Territorial rupture is the act of deterritorialisation, the movement across and between different territories and subsequently the structuring of new and different ones. This also relates to aspects of thought and also things, in terms of a method for changing and creating new and diverse objects and ways of thinking, both for making them and also thinking about them.



## V Bergson and memory

It is important to investigate how the perception of 'things' relates to and is informed by memory. As stated earlier, Heidegger, in contrast to Kant reveals that the physical perception of an object (and engagement with it) allows it to be perceived (rather than existing as an object-in-itself). In connection with this, Kuhn's account of paradigms rests heavily upon an experience of something in the past and how that informs a perception of it in the present, although stated from a more practical perspective it presents an interesting development in the thinking of territory and also identity as well as how things around it can be perceived. But the question must be, how can memory serve through the perception of something in the present and how does this relate to a concept of territoriality? The crux of this issue is based within an understanding of the past and the present and the way they are linked within the perception of things. The past can be seen as having been, placed ever behind, and the present as what is, the current situation. This seems to be a very linear method of engaging with a way of perceiving things, what is now, once it has been, becomes resigned to the past to be superseded by a new perception or present moment. In which way then can memory inform the present and what repercussions does this have for placing things territorially? Henri Bergson, as mentioned by Deleuze, states that memory can be presented or described as "the conservation and preservation of the past in the present" (Deleuze 1991. pp. 51). He



goes on to suggest that the past and the present, rather than being separated out along a linear time scale are actually coexistent and dependent upon one another, in Bergsonian terms the focus is more open (-ended).

This may seem to be moving tangentially from the original question concerning territory but in fact has a twofold purpose. Initially it is to better understand the position of 'recollection images' in terms of, and in connection with (present) 'perception images'. The importance of this is based within the location of, or dependence upon, memory, in terms of how something that is perceived in the present can be identified. Secondly and most importantly, in terms of practice and also the territorial positioning of painting, how memory can serve the perception of something that stands outside of the boundaries of a particular territorialized thing.

Returning to Henri Bergson's definition of memory there are a number of important factors to be considered, for instance recognition, recollection memory (past), perception (present) and contraction memory (future) as well as the definition of recollection as virtual and perception as actual and the realisation that they are in fact (according to Bergson) coexistent.

Bergson states that; "... the concrete process by which we grasp the past in the present is recognition" (Bergson 2002. pp. 90). This effectively relates to the manner in which an opinion is formulated upon, or understood, through that which is perceived. It is in this way, through recognition, that something has a firm identity, in other words the mind



searches through images in the past (a recollection memory) for things that share the inherent characteristics of the object being looked at in the present. This enables not only to have an image of the object being perceived at the present time but also a number of recollected images of things that are similar to it that have been engaged with in the past. It is the blending of these images within the past and also that of the present that formulates an understanding of what the thing is. The connection here also relates to Gilles Deleuze's assessment, in reference to Bergson, that memory is virtual and perception is actual and that the two by being coexistent are bound together. The virtual here can be defined as potential<sup>28</sup> (Deleuze 1991). The idea of recollection memory illustrated above relates to the past and, as stressed, through perception to the present, in his book 'Bergsonism' Gilles Deleuze describes a third moment, contraction memory as relating to the future.

Deleuze states,

There are, therefore, two memories - or two indissolubly linked aspects of memory - recollection-memory and contraction-memory (If we ask what, in the final analysis, is the basis of this duality in duration, doubtless we find ourselves in a movement by which the 'present' that endures divides at each 'instant' into two directions, one oriented toward the past, the other contracted, contracting towards the future). (Deleuze 1991. pp. 51-2)

Essentially this positions the present as a continual becoming, a folding of the past into the present, contracting towards the future. Recollection acts as a virtual component, Deleuze suggests that "the Bergsonian revolution is clear: We do not move from the present to the past, from perception to recollection, but from the past to the present, from recollection to perception" (Deleuze 1991. pp. 63). Bound into this notion



is the actualisation of the virtual, in essence contraction (the movement towards the future) becomes the actualisation of the virtual (recollection)<sup>29</sup>.



## VI Cache and the furnishing of territories

In reference to an architectural understanding of the notion of territory and in particular how architecture can be discussed in relation to a (or its) territory it is important to consider Bernard Cache's text 'Earth Moves; The furnishing of territories' (Cache 2001), in which he discusses the notion of the Fold in terms of different images (linked to frames), in connection with both Deleuze and Bergson.

Starting with the territorial image, Cache questions the concept of identity in terms of site (or place). He suggests that,

As soon as one attributes a particular identity to a particular place, the only possible modes of intervention then become imitation, dissimulation, or minimalism. A false notion of the past prevents the present from happening. (Cache 2001, pp. 15)

Intervention within territories is an important element within the text, and Cache follows Deleuze in many ways through the construction of a three-part system. Rather than a discussion of deterritorialisation and a subsequent reterritorialisation, Cache through his discussion of images proposes three different elements, which are inflection, vector and frame. The framing device Cache refers to in relation to the frame of painting, whilst stating, "architecture is the art of the frame" (Cache 2001, pp. 2). Using the notion of the frame as "four wooden sticks surrounding a picture" (Cache 2001, pp. 22), Cache suggests that architecture is broken into different frames interlocked through different dimensions, plans, sections and elevations. Each individual frame comes together to create the architectural. In this way architecture (and the frame)



becomes an interval within a territory. Cache suggests, "The frame reduces architecture to its most basic expression and allows us to formulate a concept that derives directly from Eugene Dupréel, whose philosophy was centred entirely on the notion of the frame and probability" (Cache 2001, pp. 22-3) and he goes on to state that "Architecture would be the art of introducing intervals in a territory in order to construct frames of probability" (Cache 2001, pp. 23). Cache discusses the 'conventional' architectural frame[s] as containing distinct parts, the wall, floor, windows and roof (Cache 2001, pp. 26) and in a similar way to that discussed in the previous chapter in relation to Frederick Kiesler, this formation, or the structure of the whole architectural form lends as much to function as it does to the form itself. Interestingly though Cache suggests differences here, the wall as a separator in terms of territory, essentially a boundary for property or dwelling, the floor as a rarefied earth - "rarefying the earths surface so as to give a free path to human trajectories" - (positioned through smoothness) and he suggests that the window, rather than being a window through which the dweller, or inhabitant can view the external world becomes the producer of 'lightness', or the 'distributor of light', the window also "captures or selects (in direct contact with the territory)" (Deleuze and Guattari 2003. pp. 188), he also implies that the roof be differentiated from the other three due to the shifts in the potential of its form either flat, sloped or pyramided, the roof "envelops the places singularity." (Deleuze and Guattari 2003. pp. 188). A note should be made here to Deleuze and Guattari's comments (Deleuze and Guattari



2003. pp. 187) regarding the frame and in particular their response to Cache's propositions in 'Earth Moves'. Deleuze and Guattari state that,

Art begins not with flesh but the house. This is why architecture is the first of the arts (Deleuze and Guattari 2003. pp. 187).

They support Cache's view that different 'frames' define architecture where the architectural is composed of interlocking frames and they also suggest that this "will be imposed on the other arts, from painting to the cinema" (Deleuze and Guattari 2003. pp. 187). In reference to painting they state that, "The frame is the umbilicus that attaches the picture to the monument of which it is the reduction." (Deleuze and Guattari 2003. pp. 188). The framing, Deleuze and Guattari link to "*deframing*", a vectorial displacement through 'lines of flight' which pass through the territory in order to "dissolve the identity of the place". In a separate text and different context, 'Cinema 1; the movement image', Deleuze discusses the frame at length. He states,

Framing is the art of choosing the parts of all kinds which become part of a set. This set is a closed system (Deleuze 2002b. pp. 18)

and he also suggests that the 'out-of-field', in connection with the frame creates the continuity of the frame, through the connections with what is not in the frame an extension (not towards a whole) allowing reframing. Both Cache and Deleuze mention the 'out-of-field' in reference to framing (Cache 2001. pp. 70 and Deleuze 2002b. pp. 15), where Deleuze refers to the 'out-of-field' as an extended plane upon which a frame is only a component, there will always be an 'out-of-field'. Cache refers to the 'out-of-field' as the geographical relationship with



architecture. He also suggests "Geography is not the surroundings of the building, but rather the impossibility of its closure" (Cache 2001. pp. 70). An important note also needs to be made relating to Deleuze's notion of the fold, discussed in the last chapter and in particular comments made regarding the fold and the frame (Deleuze 2001. pp. 123), where he suggests that frames between painting, sculpture, architecture and geographic location become folded together, collapsing into one another, and shifting or folding the original frame into other frames. In this (baroque) way, according to Deleuze, painting folds into the sculptural by exceeding its frame, sculpture moves beyond itself (its own frame) into the architectural and architecture shifts through the frame in its façade, effectively this is a movement from the inside to the outside, a movement across the frame.

A number of interesting points are raised here and there are also a number of connections, which can be made with the writing of Greg Lynn (Harris 2005. pp. 36-58), but for now a number of issues regarding Cache's ideas raised later in 'Earth Moves' should be clarified. Firstly it is important to point out that the focus of the book is to establish a link between the inside and the outside, the internal and the external corresponding directly with a relationship between furniture (being the internal) and the external aspect of the building. Cache discusses this through a number of different propositions, including Bergson's notion of duration, although possibly most important at this stage is the expansion of the concept of inflection, vector and frame. The inflection image (discussed by Deleuze in 'The Fold') is a line although not a line



between two points, it is rather a point that is intersected by many lines and Anne Boyman, in the preface to 'Earth Moves', describes this as a fold point. Deleuze suggests that the concept of inflection is the virtual, an elastic point or variable curve or fold and vectors are the transformation of inflection. The curvature stems from the pleats in the fold within the baroque, a curvature from which the notion of inflection and vectorial displacement is brought out. Cache states "The surface of variable curvature thus leads us across the frame" (Cache 2001, pp. 72). In essence what is being discussed here (in returning to the frame) is the notion that although a frame creates borders, the delimitation of a surface or space, there is always an outside and a key point for Cache is how to bring the outside together with the inside, or even to bring the outside inside. The 'surface' within the frame constitutes a space of inflection through which different vectorial paths can be taken. Another key point for Cache is the notion of the crystal-image, through which he refers to the 'absolute-crystal' as the end point of a system as they "exhaust the potential energy of a medium" (Cache 2001, pp. 107), he goes on to suggest that "the whole trick of life then consists in suspending the process of crystallisation by creating precrystalline structures that don't exhaust the medium's potential and allow its becoming to move on toward other individuations" (Cache 2001, pp. 107). These structures he calls 'quasi-crystals' whose "meshing is looser than that of crystalline networks" (Cache 2001, pp. 107), and he goes on to mention the connections between, the three primary images,



inflection, vector and frame and the potential of field, polarisation and crystal.

It is important to discuss the use of images, which Cache uses in his discussion of the architectural, Anne Boyman states “an image is not a picture. It is not a representation or an imitation of an external object” and she adds, “Images involve what transpires in the intervals or disparities between things” (Cache 2001. pp. ix). Bergson suggests that an image “is more than that which the idealist calls a *representation*, but less than that which a realist calls a *thing* - an existence placed halfway between the ‘thing’ and the ‘representation’” (Bergson 2002. pp. 9). both discuss the notion that an image exists outside of a thing-in-itself; the image necessarily requires the object and the representation of that object at the same time.

In ‘Cinema II’ Deleuze examines the idea of the ‘crystal-image’, which expands the notion presented by Cache (Deleuze 2000. pp. 68-97). Deleuze in response to Bergson discusses the notion that the crystal-image is hinged on two sides by the actual and its virtual, a coalescence of the two, a moving between the two preventing the crystalline end point. This is the suspension, the becoming, sought through the folding between the two sides. The crystal-image Deleuze describes, in relation to Bergson, as the “most fundamental operation of time: since the past is constituted not after the present that it was but at the same time, time has to split itself in two at each moment as present and past, which differ from each other in nature, or, what amounts to the same thing, it has to split the present in two heterogeneous directions, one of which is



launched towards the future while the other falls into the past” (Deleuze 2000. pp. 81). The crystal-image is linked to the conception of time detailed in reference to Bergson in the last section. In essence the crystal-image focuses the suspended doubling of the virtual and actual and the splitting (forwards and backwards) of the Bergsonian conception of time. Keith Ansell Pearson also discusses the crystal-image, in reference to Bergson, where he suggests “The crystal-image removes time from the realm of presence by complexifying it into regions, sheets and strata of time past and time to come” (Ansell Pearson 2002. pp. 183) and he goes on to state, “We see in the crystal the ‘transcendental form of time’ in this specific sense; such an image provides us with access to time in its constitutive division into a present that is passing and a past which is preserved, and this gives us a transcendental which opens up experience so that it can be enlarged and gone beyond” (Ansell Pearson 2002. pp. 183). This is in reference to the notion of ‘virtual memory and a crystal-image of time’ (Ansell Pearson 2002. pp. 180), Ansell Pearson describes the movement of the past and its links to the present as virtual, in essence the past - memory - is the virtual element in the splitting of time, both forwards and backwards.

Cache also discusses the notion of the skin and the skeleton in connection with architecture, but expressed from a distinctly human perspective. An important point must be made here and it links again to a number of propositions made by contemporary architects and theorists (Lynn, Reiser and Umemoto, Nox and Ocean), Cache during a discussion of two architectural principles, which confront one another



“the principle of structure and that of the skin” (Cache 2001, pp. 71), suggests that the ‘skin’ of the architectural, the surface, façade or facing, acts as an ‘envelope’ through which the outside can be ‘projected’ or folded upon the inside. He goes on to explain this through the human, where the skin spreads across the earth, the inflected body where the structure and skin, are detached, or alternatively become one, and through the subsequent vectorial displacement blend or fold with the topographical earth (Cache 2001, pp. 72-3). This (inflected and vectorial) spreading of the skin can be seen as the shift in architecture from the vertical to the horizontal. The architectural skin folds (down) upon the territory of which it was originally the separator, now the architectural can fold together with the earth upon which it is placed (or located). Cache mentions the vectorial shift in skin to the painting’s of Francis Bacon (Cache 2001. pp. 53), where he states that “the vector is constantly present”, a “bending between the landscape and face”. He goes on to suggest that “we might drop the bones altogether then the flesh, then the epidermis” and “dermic power rises: the becoming of man-as-skin” (Cache 2001. pp. 73). In reference to Bacon, Cache states, “The projected flesh spreads out, slips and bends like a surface of variable curvature on an abstract plane” (Cache 2001. pp. 75). The important point here is based in the proposition ‘becoming-skin’, essentially relating to the potential for the architectural ‘skin’ to be reterritorialised upon the surface of the earth. A number of different architectural projects could be discussed to represent this idea, including ‘The Water Pavilion, Zeeland’ by Nox, Reiser and Umemoto’s ‘Tokyo Bay Project’, Peter



Eisenman's 'Staten Island Institute of Arts and Sciences' and Greg Lynn's 'Embryonic Houses'. Lynn states that landscape contains a stability and virtual animation,

A landscape is a ground that has been inflected by the historical flows of energy and movement across its surface. These historical forces manifest a geological form of development that is inflected and shaped by the flows that have moved across it (Lynn 1999. pp. 35).

He goes on to suggest "gradual geological becoming is a paradigm of motion and time that renders substance virtually animated and actually stable" (Lynn 1999. pp. 35). Although there seems to be a move here from the notion of 'becoming-skin', Lynn's thinking of landscape as a dynamic environment, a very distinct shift from conventional architectural beliefs surrounding stasis - a "shift from a passive space of static coordinates to an active space of interactions" (Lynn 1999. pp. 11) - the important element is based within the idea of motion and time. By suggesting that the landscape has an active virtual dynamic apparent in actual stability Lynn is suggesting that there are a number of different factors included in the architectural, for instance the landscape (or location), human presence and the flexibility of building (particularly at the design stage). There is another important point raised by Lynn in 'Animate Form', where he suggests that this shift in thinking, away from the theoretical notion of stasis (which he links to Descartes - an elimination of time and force) is effectively a move away from "1) permanence, 2) usefulness, 3) typology, 4) procession and 5) verticality" (Lynn 1999. pp. 13). It is the last of these comments, which refers in many ways to the destabilising of the architectural surface discussed by



Cache. The previously accepted verticality relating to the architectural indirectly creates the potential for the deformation of the skin surface and the reformation of the skeletal structure housing the interior.

The intention behind discussing Lynn in connection with Cache's notion of becoming-skin of the architectural adds another component, that of motion and time, or duration, in connection with the landscape. This particular dynamic is evident within 'The Water Pavillion, Zeeland' designed by Nox, where there is a flattening of the building across the Earth's surface, this flattening is a loosening of the architectural 'skin', where the contours of the Earth and the virtual dynamic creates a space in which the motion of human presence influences the architectural design. 'The Water Pavilion' is described as an "elongated blob", and

The form itself is shaped by the fluid deformation of fourteen ellipses. The environment's constant metamorphosis responds to the movement of the visitor's via seventeen different sensors (Rosa 2001. pp. 40).

In many ways this connects with Lynn's 'Blob' theory, which is a way of combining the different elements in the design process into a heterogeneous, multiplicitous form. Blobs represent absorption, *no* idealised stasis, multiplicity and distribution; they also work against the notion of verticality (Lynn argues against the concept that "humans have always structured themselves as standing upright and by extension, so should buildings" (Lynn 1998. pp. 175)). John Rajchman in 'Constructions' also alludes to connections between flesh and/or skin, mentioning Francis Bacon in reference to Deleuze, and a deformation or deterritorialisation towards a blob (-like) structure (Rajchman 2000. pp. 83).



Having discussed the surface or skin of architecture and a shift in the skeletal structure of the architectural, which subsequently alters the territorial 'domain', linking the inside with and to the outside (as well as human presence) it is important to examine how these ideas could be thought through in terms of painting. Obviously this discussion stemmed from the notion of the frame, the idea that the frame (or a combination of frames) creates an interval within a territory. The surface of a painting is surrounded by a frame, this frame is just one of the frames integral to painting (on canvas), the others being determined externally and internally from the register of the original frame, the scale definer. By thinking through multiple frames (both internal and external) and the possibility of inflection and vectorial displacement a change in the dynamic (of painting) can be considered. This is a virtual change, but can it be brought into the actual? The architectural acceptance of the virtual, shifts in terms of verticality, motion and time, and a link to the territorial geographic landscape all lead to changes in the dynamic of architectural design. There are two artists that should be mentioned at this stage, firstly Fabian Marcaccio and the notion of becoming-skin and secondly Jessica Stockholder and the combination or engagement between different frames. Marcaccio has consistently investigated the connection between surface and support, from early work where the frame literally ruptured the surface of the work, to later series of paintings (for instance the 'Paintant' series) where the skin (or surface) becomes detached from the support, deformed and linked to the architectural. The most obvious form this has taken has been in the

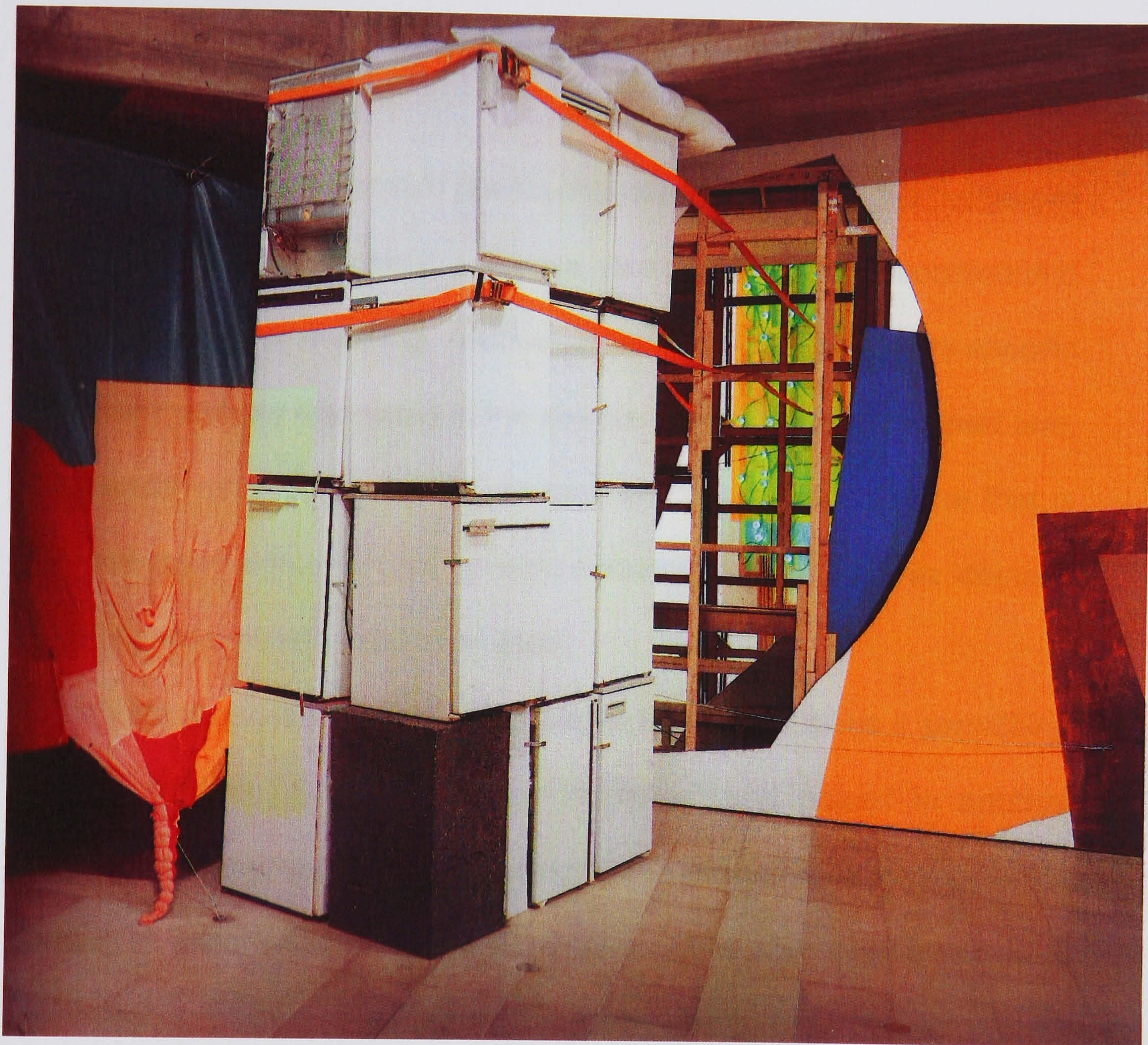


collaborations with Greg Lynn (previously discussed in Material Specifics - part two), and it is important to briefly mention their collaboration at this point in terms of a number of the issues brought to light in this chapter. In essence the work (particularly in 'The Tinger', 1999) is a double deformation; the movement of the frame of painting into the territory of the different architectural frames, this can be seen as a fold between painting and the architectural. A shift in the frame as a device, but also and more importantly the skin (surface) of painting linking with the deformed architectural frames of the skeletal structure supplied by Lynn. The double deformation brings the two disciplines together. At other times Marcaccio's own work links the architectural frames with the skin or surface of painting, the curvature of the surface allowing the conventional or static frame to be moved across, in a baroque sense, thus linking it to the 'outside'.

'Fat Form and Hairy: Sardine Can Peeling', (figure 23) exhibited in 'Unbound; Possibilities in Painting' by Jessica Stockholder can be read through both the architectural and painting references made above. Essentially the installation becomes a series of deformed frames in an architectural sense and moves through two spaces, in a similar way to Lynn and Marcaccio's collaboration Stockholders work also requires a linking of the frame deformation to the viewers motion through the space, in essence the frames shift through the time incurred within moving through the different spaces, defined by and around the work.



Figure 20





## VII      On Painting - the work as work

In reference to painting a number of the issues raised earlier in this chapter need to be discussed. Marcaccio and Stockholder have briefly been mentioned, but the specific domain (or territory) of painting should also be looked into.

To follow Andrew Benjamin's positioning of painting within the "sphere of art, the work of that material presence also precludes its absorption into another domain of meaning" (Benjamin 1994. pp. 30) due to its specific materiality, initially discussed in the chapter *Material Specifics - part one*. This would seem to give a 'satisfactory' territory to painting, one that is acknowledged within its own specific material domain. Yet this 'domain' is exactly what needs to be examined.

An important question at this point relates to what happens if something (an object) from a 'given' territory is moved and placed in another territory - in other words destabilising it and producing a very different reading or importantly identity for it. This could be discussed in terms of the 'ready-made' and its relationship to art, but this having been mentioned during the practice review, it is important to discuss in possibly more abstract terms what this would mean for the different territorial domains within their "sphere of art". This could take the form of identifying a territory for art itself, a question which brings to the fore the relationship between site and work. Benjamin goes on to discuss the relationship, between site and the work and they could also be examined separately in terms of the particular territorial requirements of both



painting and site. It is important here to destabilise this argument towards a different reading of the domain of painting and search for a new territorial understanding of the work and the nature of the work's work. But, this does not necessitate a territorial localising (the location of separate 'individual' territories), rather it moves towards an interconnected 'becoming', where painting is (or can be) absorbed within a different territorial domain. Obviously this does not necessarily transfer painting outside of the "sphere of art", but instead shifts painting, or removes painting from a 'conventional' - static or boundaried - territory into one where a very different reading of the work is produced. There is a relationship between site and the work and Andrew Benjamin, later in his text, looks at the 'neutrality' of site in terms of allowing the work to work (Benjamin 1994). This neutrality of site functions again in producing a static autonomous object and the relationship between site and object must be reconsidered. Also, the subsequent shift in terms of what the work (painting) does and how its domain changes must be examined. Benjamin goes on to state that, "...this process will necessarily involve working from the recognition that if the site is allowed to play a determining role in the constitution of the object, then the boundary between site and object can no longer be taken as fixed" (Benjamin 1994. pp. 36).

The territorial destabilising of painting, where site becomes integral to the work, creates a new territory in which painting is a part, but importantly the boundary shift that has taken place allows a very different reading of the work. Importantly this boundary shift, as



Benjamin states, alters the static (or fixed) position of boundaries in relation to site and object. The material dependence has shifted, because the location and autonomous nature of the object has changed. It is important to mention that this does not mean that the 'new' territory is necessarily new, but rather that the manner in which the territory is to be perceived has shifted, effectively this is where the territory takes on a new domain and transfers the way in which the "work work's". The method in which the work (and in particular the element which was painting) is to be perceived has swung into a very different territorial construction. Obviously this changes the way in which painting can be read in terms of how the work work's. This is due to the fact that now there are multiple dynamics to consider and the territorial shift highlights a particular form of cross-disciplinary territory. It also brings to the fore the question of co-existence or co-habiting a territory, and how this can theoretically be done. Another point to mention at this stage regards the cross-territorial references of altering the specific internal territories and un-fixing boundaries.

The concept of the frame needs to be mentioned again at this point, Benjamin suggests that the frame and the canvas work to locate painting within their own sphere of art (Benjamin 1994. pp. 30), however, from what has been discussed, particularly in relation to Cache and Deleuze earlier, the potential for the frame to be deformed or 'passed across' establishes an internal dynamic that can instantly link with the outside, or 'out-of-field'. In essence this destabilises the static nature of the single frame, through multiple connections with other different and connecting



frames. This can lead into installational or alternatively site-specific possibilities, the crossing between the frame of painting and the frames within the architectural. For instance, the particular dynamics of wall, floor and ceiling bring different framing references to painting. Also a shift in the dynamic, a folding outside of the frame deterritorialises painting and allows painting to be rethought outside of a closed set (or system) where other frames being deterritorialised (at the same time) can inform and inflect upon a constitutive plane. This deframing creates the link between the architectural and painting.



**Open space**



## Introduction

The two previous chapters intentionally link with this one, although individually, the emphasis has been on their own particular area of investigation, looking at either one of the different notions; *surfaces* or *territories*. What is obvious though, is by engaging with them the spatial concerns of both the practice and more specifically the manner in which the theoretical agenda relates to space form a vital third element. The particular importance of space derived initially through an internal dynamic within painting. This also required an investigation into the relationship between the artwork, architecture (or 'environment') and space. The use of the term 'environment' (in relation to architecture or space defined by the architectural) refers to the spatial context in which the work can be placed, the term 'external' could also be used in reference to the space around the work, in other words the direct spatial connection with the architectural site in which it is installed. This chapter will focus upon the notion of space and its importance, theoretically and practically, to the research. It will also discuss the importance of Henri Bergson's concept of duration, which will be examined in relation to the virtual and the links between space and time, as well as 'matter' within space.

Within 'Material Specifics - part one', the spatial aspect of painting itself was discussed from an internal perspective (related to Joseph Kosuth's referencing of a 'window on the world', a purely surface orientated (modernist or formal) perspective (the flatness of the picture plane) and



also the space in front of the two-dimensional plane (more conventionally, within painting, the viewers space). The emphasis behind this was focused upon attempting to locate a particular dynamic within the structure of painting and as mentioned there is no particular single paradigmatic structure or set of rules, which should be followed in order to make a painting, rather (in reference to Thomas Kuhn from an 'internal' perspective) it is more important to locate particular traits shared, or certain things that are contained within a set or group. By its very nature the spatial aspect of painting changes between each thing in the group (or set - painting in general as a medium) so rather than concentrate the investigation on the 'internal' possibilities of space within painting due to the fixed, static, or territorialized nature of this method of investigation, this chapter will follow the route led by the previous two chapters in questioning the space of work through relationships firstly made in relation to surface and its particular relationship with architecture, as well as looking at the space of painting within a 'changed' territorial system. This links to the philosophical emphasis of the thesis, based upon the fluid and interdisciplinary or de-formalised cross networking of mediums in contrast to an internal philosophical examination.

Importantly the method for thinking of space and its relationship to the artwork (painting, sculpture or installation) must be examined in detail. Firstly how space is perceived, and secondly how space constructs our environment. The meaning of sedentary or 'grounded' space reflects immobility or stasis, whereas 'fluid' space reflects movement, flow and



dynamics and this relationship must be discussed, especially the context of fluid space in terms of its affects upon the artwork (as well as its connection with the previous chapters).

Importantly looking at space will also help to define how painting should be perceived within the artwork. In the last chapter Henri Bergson was discussed and the importance of memory, Bergson will again be important in locating or opening the dynamics, or possible fluidity, of space; most importantly through his notion of duration, subsequently followed by Gilles Deleuze.

Painting is not to be considered as a bounded space given through the combination of existing elements but rather as a part of a system that has a very different 'spatial' context. Importantly this shifts from a 'grounded' formal, organised or pre-formed space of painting - where painting is held apart from the architectural context in which it is displayed. Rather it moves towards a re-contextualised or fluid interactive space. In this manner space is not to be considered as static or homogenous, but instead as dynamic and open. One of the main objectives behind this chapter is to challenge the way in which space is understood in terms of the artwork. Essentially it is a move away from the Kantian notion that space can be perceived as independent of its content, that space is 'space-in-itself'. That is to say that space can be perceived as homogenous, static and free from time and our physical interaction with it. Rather than look at space in terms of it possessing an individual or sedentary position (ready-made) an alternative method must be investigated for looking at space. One in which time, duration



and our physical presence or experience determines how it can be perceived. This will have a great impact on how practice (artwork) can be dealt with in terms of space, how it exists within space and how it interacts with space as well as the viewer's interaction within that space. In the last chapter the focus on territory could be seen to be determined by space, but only partially. It enabled or activated a different method for dealing with the specific nature of site in terms of painting in particular. Space itself has a slightly different emphasis, although inherently linked; it has its own dynamic that is both separate from and linked to the architectural site and the object (or installation) within it.

Brian Massumi, in 'Parables for the virtual' (Massumi 2002), proposes a particular method for thinking through Deleuze's philosophy, and especially how it can be 'used', where and how it can be actualised through different disciplines. He suggests that an "exemplary method" helps to avoid "application" (Massumi 2002. pp. 17) or illustration. In many ways this 'exemplary method' (serving as an example), allows the different propositions being discussed in relation to Deleuze to be thought through in material terms. Massumi states, "An example is neither general (as is a system of concepts) nor particular (as is the material to which a system is applied)" (Massumi 2002. pp. 17). Through research embedded in both the particular and the general their relationship is vital. A number of different ways, or methods, for achieving particular material form generated through the more general philosophical concepts (primarily Deleuzian) have already been discussed, for instance through the architectural (Lynn, Eisenman,



Reiser and Umemoto etc.) and within painting (de Ganay, Hantai, Hyde and Marcaccio), but it is important to consider how these concepts are joined or amalgamated with the 'practical', and Massumi interestingly criticises a number of architectural approaches (particularly between design and the final product) and this will be examined in detail later in this chapter.



## I Krauss and the expanded field

Rosalind Krauss's notion of the 'Expanded Field' in relation to sculpture, which was initially discussed in 'Material Specifics - part one', raised the question of space and interconnectivity in relation to three dimensions (sculpture). Krauss stated that a form's status as sculpture "reduces almost completely to the simple determination that it is what is in the room that is not really the room" (Krauss 2002. pp. 282). But what does this mean if the room itself is integral to the work, in other words the space in the 'room' (to use Krauss's term) cannot be separated from what is placed inside it. This distinction evidently removes the work from being classified as sculpture, in a similar way to the (or a) shift from painting through a change in the material construction of the work<sup>30</sup>, but what does it lead to? The spatial connection of the artwork and 'environment' must be presented through an alternative arrangement. Obviously within a shift away from a 'conventional' understanding of space in terms of painting and sculpture (as an autonomous or homogeneous artwork) questions of site-specificity can be raised, especially when the spatial context of the work (in relation to the architectural site) and the work itself are combined or co-exist. The question here becomes defined through the importance in the relationship between the specific dynamics or demands of a site and the manner in which an artwork is placed within it. Effectively this relationship is dependent upon the way in which the artwork and the site are combined and this is marked out through the space provided by (or



within) the site. It is important to note that the site being referred to at this point is itself defined through the architectural structure (of the room). This is an internal site, where the architecture constructs the available space within that particular location, this was mentioned in the last chapter in reference to Heidegger's text 'Building, Dwelling, Thinking' (Heidegger 2001), and is important again here.

The 'type' of space that is important is not 'illusionistic' but real or actual, it is the space in which the viewer is incorporated, in other words the space defined by the architectural parameters within which the work is based and also the space in which the viewer interacts with the work and the architectural site. The architectural limits (walls, floor and ceiling) can be said to define an internal space, in a geometric sense, and give the cubic measurements of that internal space. So in reference to Krauss's distinction of the place of sculpture, defined as what is in the room that is not the room, site-specific 'installation' must be an artwork, which is inherently linked to the room itself. This must function through the production or reconstitution of the space, which we perceive within the site or location.

Effectively, the different particular (or implied) dynamics of space have their own specific demands and this can be seen through a two-fold approach, firstly as mentioned within an architecturally permitted space, at least one that is defined through the placement of walls, ceilings, floors, entrances and passageways - and what this means in terms of how we perceive the space. Alternatively this could be swung around and it becomes an investigation into the space required (architecturally)



that defines the actual structure of the work, and how the viewer interacts or perceives the work.

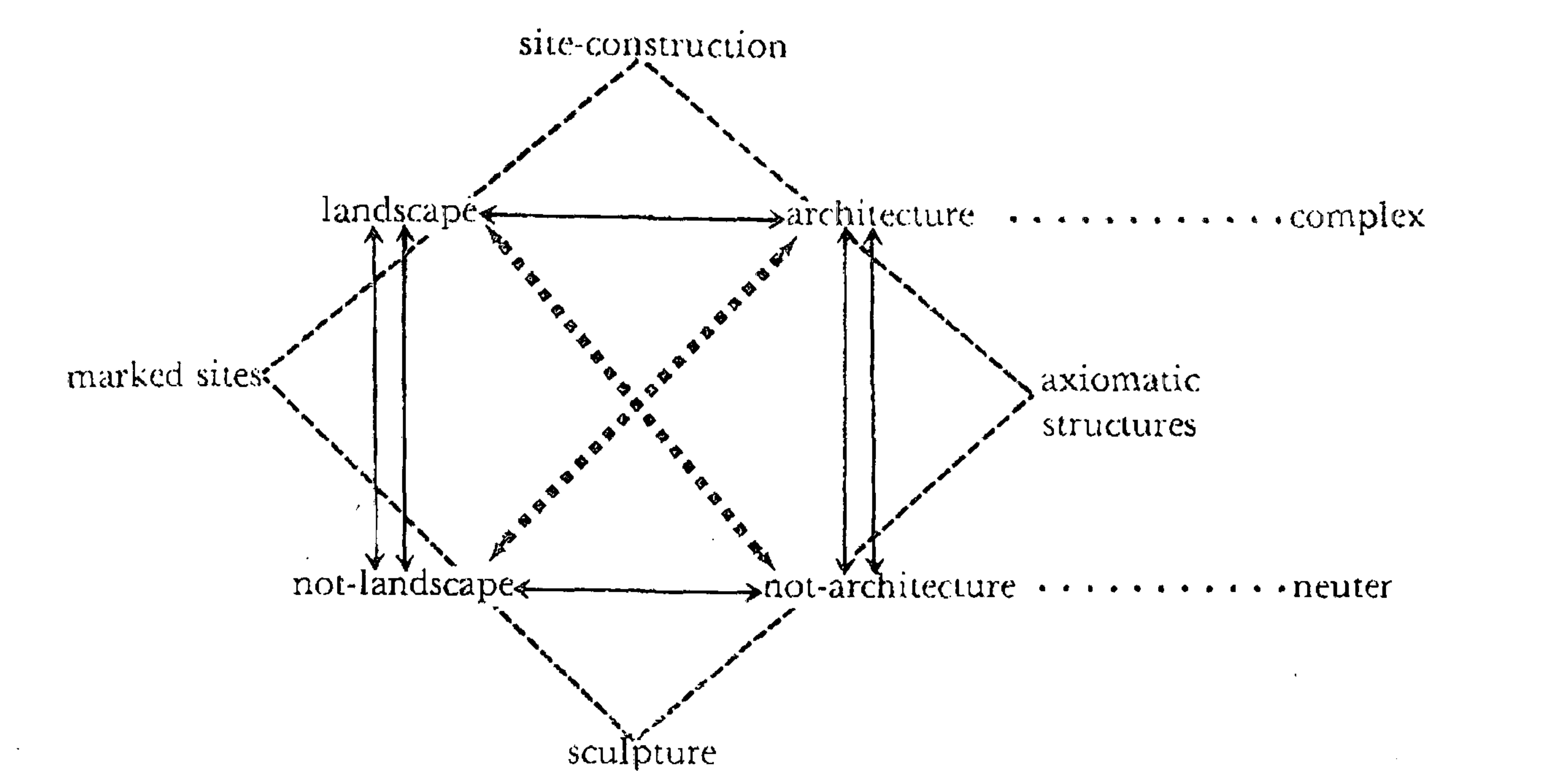


Figure 21

In connection with the essay a number of new points can be raised and discussed. Krauss uses a Klein group model (above) to distinguish a position for sculpture where it is no longer in the privileged (yet negative) position of being caught between two things that it is not. Instead it can be found as one element on the periphery of a ‘field’ or group where other propositions can be seen to have equal importance. Many of the propositions constitute differences through connectivity, for instance as Krauss points out, “the not-architecture is, according to the logic of a certain kind of expansion, just another way of expressing the term landscape, and the not-landscape is, simply, architecture” (Krauss 2002. pp. 283). Following these rules for expansion, characteristics of each field must be adhered to, at least in the way in which they link or connect with another field. Krauss suggests that the Klein group model “provides both for an expanded but finite set of positions for an artist to occupy and explore” (Krauss 2002. pp. 288), however, a slightly different proposition



can be made at this stage relating to landscape, architecture and artwork. A point raised in connection with Heidegger in the last chapter should be referred to again here, particularly in relation to the notion of site-specific or place-specific art (work). When Heidegger discusses the idea of location setting the demands for space to be perceived in terms of the architectural, the suggestion is that it is what is placed within a location that defines the space of that location (rather than the other way around). The idea rests on the potential of folding the notion of the work being specific to site onto a site that becomes specific for work. This sounds simply as if a museum or gallery is being described or implied. However the idea relates to a re-composition of space, both in terms of the location and the architectural in direct contrast to a space purely built or designed to house artwork, and at the same time contrasting to the idea that art should be made to be specific to a site that is potentially not originally designed to house it. A further description of the specific meaning being sought needs to be expanded here. Essentially the suggestion is that through the architectural and a recomposed spatial significance placed upon the architectural that the space of the artwork itself would be altered. Where, as Miwon Kwon states “site-specific art, whether interruptive or assimilative, gave itself up to its environmental context, being formally defined or directed by it” (Kwon 1997. pp. 85), however she goes on to suggest a “spatial extension and temporal duration” in order to propose a shift from the particular ‘territorial’ supposition, or dynamic, made by Krauss through the Klein group expansion. The two elements space and time, both in themselves and



connectively, contain the potential for structuring a different dynamic; this different dynamic can be applied to landscape (location), the architectural and also artwork. The aim behind this is to propose a different way of thinking of 'space'. In many ways this new space has to be considered as 'social space', incorporating a 'human' or bodily vitalism, which generates differences in the context of thinking of space and the production of space. Henri Lefebvre, in 'The Production of Space' in a discussion of 'abstract space', in contrast to 'historical space', suggests,

Abstract space carries within itself the seeds of a new kind of space. I shall call that new space 'differential space',

and he goes on to say, "a new space cannot be born (produced) unless it accentuates differences" (Lefebvre 2001. pp. 52). What is maybe most interesting here is that the production of a 'new' space does not have to be the accentuation of differences which in many ways already exist or at least are perceivable, and this will be discussed later in the chapter.

The problem being raised rests upon the way in which space, and the things within that space are perceived and how in essence this can be 'changed'. Rather than present pre-conceived idealistic notions of space, and indeed space's relationship with time, the aim is to focus upon the 'new' and the potential embedded within it.

Towards the end of her text 'Notes on Site Specificity', Kwon says, "indeed the deterritorialisation of the site has produced liberatory effects, displacing the strictures of fixed place-bound identities with the fluidity of a migratory model, introducing the possibilities for the production of multiple identities, allegiances and meanings, based not on normative



conformities but on the nonrational convergences forged by chance encounters and circumstances” (Kwon 1997. pp. 109). Obviously Kwon’s suggestion is in many ways dependent upon Krauss’ Klein model, or expanded field, but at the same time it alludes to a particular way of considering, or re-considering Krauss’ proposition. The last chapter discussed the notion of ‘Territory’ and it is important to consider, or at least discuss, Krauss’ expanded field as a territory in itself. It is important in order to think beyond the expanded field, in order to deconstruct pre-formed notions of identity and in order to conceive of things in terms of difference and cross-disciplinarity. Firstly, how should Krauss’ model be conceived of as a territory? As mentioned earlier, when Krauss describes the Klein model as the “expanded but finite set of positions” (Krauss 2002. pp. 288), now, this finitude effectively structures limits; it supposes boundaries even through expansion. The aim of Krauss’ project, including its relationship to the work she discusses, is successful to a point, at least to the point at which it is designed to operate, but what is evident is that it constructs a specific territory, one in which its own dynamic is presented and outlined, even through expansion in terms of individual elements and their relationships, effectively the structure of the territory remains, or in fact is, demarcated. Whereas if Kwon’s distinction is to be followed, a move which incorporates Deleuze’s notions relating to territory, where the deterritorialisation of site, the movement away from a particular site towards another reterritorialised site, activates a dynamic and fluid method for potential



movement. It allows for site to be reconsidered in a very different manner from the Krauss model.

Another point, although 'tangentially' important, links again to Henri Lefebvre, where he suggests that "society produces a space, its own space" (Lefebvre 2001. pp. 53), the intention being that social space is produced independently, and that is to say it necessarily produces a space of its own. In this way different aspects of social interaction produce different social spaces and this dynamic is very important in both architectural and artistic terms. Architecture can be seen to be a method for producing particular forms, which split or produce space in terms of their distinct social dynamic. In this way the space for particular forms of art are generated through a doubling. On one side the need for a particular social space of engagement and on the other via the architectural, which constructs the space for these forms to be engaged with.



## II        The virtual

The virtual is bound into the concept of 'becoming', its coexistence with, and relationship to the actual are both linked to the possibility of openness and the new, in terms of the future incarnation (or genesis) of objects, beings, and spaces. It is important to note that there is a very different emphasis placed behind the different concepts of the possible and the real and the virtual and the actual and this makes a good place to start. The contrast between the two (the possible/real and the virtual/actual) is embedded in difference. There is no difference between the possible and the real whereas the virtual and the actual (or its actualisation) are constructed through difference itself. In 'Difference and Repetition' Deleuze states that there are at least three major differences between the possible and the virtual, and these need to be discussed.

Deleuze in relation to the distinction between the possible and the virtual states,

The possible and the virtual are further distinguished by the fact that one refers to the form of identity in the concept, whereas the other designates a pure multiplicity in the Idea which radically excludes the identical as a prior condition (Deleuze 2001b. pp. 211).

The virtual is real yet not actual<sup>31</sup>; the actualisation of the virtual is a process linked to, both, being and becoming, an 'open-endedness' where the virtual acts as a 'plane' of differentiation, not for the pre-forming of identity but instead an open, bifurcated, mutated or folded actuality. Deleuze states that,



The possible is opposed to the real; the process undergone by the possible is therefore a realisation. By contrast the virtual is not opposed to the real; it possesses a full reality by itself. The process it undergoes is that of actualisation (Deleuze 2001b. pp. 211).

And, he also says,

The virtual is opposed not to the real but to the actual. *The virtual is fully real in so far as it is virtual* (Deleuze 2001b. pp. 208).

The virtual is an 'open' multiplicity which differentiates and becomes 'other' through actualisation.

On difference, generated through the virtual and its actualisation, Keith Ansell Pearson, writing in 'Deleuze and Philosophy - the difference engineer', in a very clear discussion of the importance of the virtual within Deleuzian philosophy, states,

The possible is to be treated as the source of false problems in philosophy and in biology since it presents us with a real that is pre-formed and ready-made, and simply waits to go through a process of realisation in order to come into being as what it already is. In effect, it is not at all the 'real' that comes to resemble the 'possible' in such a sterile process of realisation; rather, it is the 'possible' that resembles the 'real' from which it has been abstracted once made. (Ansell Pearson 1997. pp. 9)

He also suggests that "whereas the realisation of the possible is governed by rules of resemblance and limitation, the rules informing the actualisation of the virtual are ones of difference and divergence" (Ansell Pearson 1997. pp. 8) and Deleuze confirms,

In order to be actualised, the virtual cannot proceed by elimination or limitation, but must *create* its own lines of actualisation in positive acts. The reason for this is simple; while the real is in the image and likeness of the possible that it realises, the actual, on the other hand does *not* resemble the virtuality that it embodies. It is difference that is primary in the process of actualisation - the difference between the



virtual from which we begin and the actuals at which we arrive. (Deleuze 1991. pp. 97)

In 'Difference and Repetition' Deleuze suggests,

Such is the defect of the possible: a defect which serves to condemn it as produced after the fact, as retroactively fabricated in the image of what resembles it. The actualisation of the virtual, on the contrary, always takes place by difference, divergence or differentiation. (Deleuze 2001b. pp. 212)

It is this difference generated through the virtual, which defies pre-formed 'identity'. As Deleuze states, "Actualisation breaks with resemblance as a process no less than it does with identity as a principle" (Deleuze and Guattari 2003. pp. 212). It is the operation of the virtual and the vital difference this injects within systems, which challenges the fixed notions of identity and structures a challenge against dialectical thinking concerning identity.

Elizabeth Grosz in relation to the notion of 'becoming' and the concept of the virtual writes that "it is a question not of dumping the word 'possible' and replacing it with 'virtual', but of understanding the concept in an entirely different way, understanding the processes of production and creation in terms of openness to the new instead of pre-formism of the expected" (Grosz 1999. pp. 28). The possible acts as the 'pre-forming' of the real (not the actual) where there is no change in identity, instead as Manuel De Landa states "the distinction between the possible and the real assumes a set of pre-defined forms (or essences) which acquire physical reality as material forms that resemble them" (Grosz 1999. pp. 34). Effectively the identity of the 'object' is not changed through the becoming real of the possible, the possible resembles the real that it



becomes. In other words the possible and the real are conceptually identical. In contrast to this, there is a very different relationship between the virtual and the actual; there is no resemblance between the virtual and the actualisation of the virtual. This works as the subversion of identity in the specific terms of the non-resemblance of the virtual and actual. Deleuze states, "For a potential or virtual object, to be actualised is to create divergent lines which correspond to - without resembling - a virtual multiplicity" (Deleuze 2001b. pp. 212). The importance placed upon the virtual creates the potential for dynamic movement, in contrast to the possible, which is exemplified through its pre-formity (or fixity in relation to the real).

Having presented the notion of the virtual, it is vital to discuss how it is useful or necessary in terms of a number of the other propositions being raised. The virtual acts as a 'binary' element, linked to the present, which binds different series of potential to be actualised. These different series are effectively tendencies, variables and/or bifurcations, which continuously fold upon the actual. In effect the notion of the virtual, which is mentioned by Bergson, Deleuze, Massumi, Grosz and Ansell Pearson is related to existence. In a sense it accepts and introduces the potential based in becoming to be actualised, affecting change and a certain form of dynamism (or fluidity) within thought. In many ways it may be best to see the virtual/actual as a tertiary system, with the movements underneath and between leading to difference and change, but this difference (or change) through becoming is not the positioning of a fixed or static actuality, it is rather a continuous cycle where the virtual inflects



the actual whilst informing (and [re-] realising) its becoming through (another) actualisation. The dynamic relationship informed by the notion of the virtual creates the potential for change as the virtual is actualised, and Elizabeth Grosz suggests, "Insofar as time, history, change, and the future need to be reviewed in the light of this Bergsonian disordering, perhaps the concept of the virtual may prove central in reinvigorating the concept of the future insofar as it refuses to tie it to the realisation of possibilities (the following of a plan), linking it instead to the unpredictable, uncertain actualisation of virtualities" (Grosz 1999. pp. 28). The future through the virtual, as Grosz expresses creates a vital challenge to preconceived propositions relating to the realisation of the possible, which Deleuze describes as a working backwards, for the possible is only possible once it is real, whereas the virtual (as mentioned) is already real, it exists alongside the actual which it 'forces' into existence. John Rajchman adds (in a similar way to Grosz), in relation to the virtual, "It doesn't take us from the specific to the generic. It increases possibility in another way: it mobilizes as yet unspecifiable singularities, bringing them together in an indeterminate plan" (Rajchman 2000. pp. 116). This 'new' type of existence should be thought of as a becoming, a movement consisting of potential change within the future. It is also important to consider the value of the virtual in terms of the architectural. A number of points were raised in the last chapter surrounding the virtual, but the particular relevance or 'use' of the notion needs to be expanded. Firstly though, a point relating to the particularity



of the architectural and in particular the body in relation to architecture needs to be mentioned, and alternatives suggested.

Paul Virilio has said that 'classical space' in terms of architecture supposes a static body (Rajchman 2000); the space is then itself static and designed around that immobile presence. In contrast to this, many architects and architectural theorists working today are dealing with the concept of fluid space, where the body contains motion, dynamics and potential<sup>32</sup>. This creates a fluid concept of internal, and also external (through topographical references), space and so architecture is subsequently designed to accommodate this fluidity and movement. No longer reliant on a formal grid (-like) structure, the architectural can be based upon a greater dynamic or fluid potential, where the space contains a connection with the body. Rather than a grounded (or fixed, static) space created through more conventional geometric possibilities, architectural construction could create an 'open' space in which elements are free, not derived through a fixed organisation but rather loosened so that the space links with the dynamic movement of the body. This manner of construction links with Deleuze's notion of the virtual, the virtual relating to optimising potential, creating networks of possibilities and imbuing the, or a, space with the vital interaction between body and architecture in a fluid combination.

However, Brian Massumi in the chapter 'Strange horizon', in 'Parables for the virtual' (Massumi 2002) criticises the idea that fluid or dynamic thinking in terms of the design process in architecture creates a building, which embodies movement and fluidity. For Massumi there is a gap



between the original design and the final product, which necessarily retains stasis, or the fixity/rigidity of the building. He states,

You can animate architectural design practice as much as you like. You still end up with a building that isn't going anywhere. It's all a sham. Design techniques based on continuity and movement rather than static form betray themselves in the fixity of their final product. If you're so stuck on continuity, where's the continuity between your process and its product? (Massumi 2002. pp. 177)

It seems that what Massumi is suggesting above is in many ways a direct 'criticism' of a number of the ideas raised by Greg Lynn, in particular the idea of 'animate architecture', and it is important to consider Massumi's point. It is in many ways easier to envelop or imbue design or artistic ideas with thoughts (and of course philosophical/theoretical ideas) relating to continuity and movement (dynamism or fluidity) than to actually create a symbiotic relationship between idea (or the origination of design) and the final product. Alternatively the final product can reflect movement and continuity (although as Massumi states, with difficulty in terms of the architectural due to its 'fixity' or finalised stasis - although it is interesting to reconsider Nox's 'Water Pavillion' in this context) where the 'thing' itself is structured (in a material sense) with materials that present the idea of the thing being in a state of dynamism, flux or continuity/movement. However by employing Massumi's 'exemplary method', can the plan/diagram and product be 'symbiotically' rethought? In many ways the Idea is an abstract 'form' of thought, it is itself wrapped into the concept of the virtual, with potential embedded within, but how can the Idea and the material processes of its actualisation be conformative, or dealt with in



actual physical terms? John Rajchman provides an interesting way of establishing a particular way of understanding the virtual and how it relates to both space and the construction of form within space. “A virtual construction is one that frees forms, figures and activities from a prior determination or grounding, of the sort they have, for example, in classical Albertian perspective, allowing them to function or operate in unanticipated ways; the virtuality of a space is what gives such freedom in form or movement” (Rajchman 2000. pp. 119). In essence the virtual allows form to be loosened (freed) from the static preconceived notion of grounding. This freedom allows different variables to be activated and permits alternative potential options in movement, duration etc. to be evident within the final form.

Another way in which to discuss the concept of the virtual (particularly within architecture) would be through mathematics and in particular geometry, especially within the area of ‘topology’. Topology (or alternatively, a certain kind of, ‘morphology’) examines the smoothness and fluidity of disparate elements, which maintain their integrity while being blended within a continuous field of other free elements (Lynn 1998). The composition of the final multiple creates a new form that relates all the individual elements but does not reductively identify them. Topology moves towards the construction of fluid and non-linear form within space. Manuel De Landa mentions that Gilles Deleuze calls this “ability of topological forms to give rise to many different physical instantiations a process of ‘divergent actualisation’” (Grosz 1999. pp. 34).<sup>33</sup>



The topological makes a certain reference to dynamic thought and in particular a relationship to the notion of multiplicity, and a shift from the mathematical importance of multiplicity towards the philosophical. An important point is made by Deleuze in connection with the mathematician Georg Riemann, in relation to multiplicity, where he states “Riemann uprooted the multiple from its predicate state and made it a noun, ‘multiplicity’. It marked the end of dialectics and the beginning of a typology and topology of multiplicities” (Deleuze 2002. pp. 482-3). Riemann makes a distinction between discrete multiplicities and continuous multiplicities, where discrete multiplicities contain the principle of their own metrics and continuous multiplicities find a metric principle in something else (Deleuze 1991. pp. 39). Deleuze, in a later text, comments upon Bergson’s connection with Riemann, where he states,

The word multiplicity is not there as a vague noun corresponding to the well-known philosophical notion of the Multiple in general. *In fact for Bergson it is not a questioning of opposing the Multiple to the One but, on the contrary; of distinguishing two types of multiplicity* (Deleuze 1991. pp. 39).

Deleuze goes on to describe how Bergson shifted his own double notion (which stems from Riemann) of multiplicity away from the particular mathematical distinction laid out by Riemann, “Continuous multiplicities seemed to him to belong to the sphere of duration” (Deleuze 1991. pp. 40) and discrete multiplicities are located in matter and space. However, these principles raised by Bergson will be discussed in greater detail in the next section concerning duration and its relationship to space. For now the notes made to topology and the mathematical in relation to the



virtual need to be expanded. A brief point should be made here to distinguish the mathematical meaning of topology. The manner in which it is important to built form and the architectural is due to its difference from the Euclidean geometries of the sphere, cube or pyramid. Instead topology can be linked to the torus, the Möbius strip and the 'klein bottle'. In effect this produces a more fluid dynamic form of geometry, described as "a continuous looping into and out of, back and forth, on a surface without end or beginning, which has neither interior or exterior, but which is always experienced as a single, strange entity" (Zellner 1999. pp. 13). Manuel De Landa suggests that topology "may be roughly said to concern the properties of geometric figures which remain invariant under bending, stretching, or deforming transformations" (De Landa 2002. pp. 25-6). Claudia Mongini suggests,

The Euclidean space and time system which embeds the whole form, unfolds into a multiplicity of different space and time structures. Boundaries are submitted to continuous change<sup>34</sup>.

And the space-time dynamic will be expanded in the next section, but it is important to mention here due to the proposal that Euclidean systems cover a, or the, 'whole', in contrast to alternative possibilities, which move across spatial boundaries.

Where though does the virtual lie in all of this, it can be linked to another concept from Riemann, that of the 'manifold'. A manifold, in Riemannian terms is constructed through abstract spaces with a variable number of dimensions (De Landa 2002. pp. 12) and Deleuze, following Bergson uses this distinction of the manifold in his construction of multiplicity. The shift made by Riemann deforms the preconceived notions relating to



space and space-time, and the whole space-time dynamic will be examined in detail in the next section. With the virtual embedded in the notion of multiplicity, and multiplicity derived from the concept of the term ( $n$  dimensional) manifold the actual use of the virtual in mathematical terms is apparent.

An important note at this juncture relates to the problem of identity. Identity itself falls equally under the notion of 'territory', discussed in the last chapter, but it is important to point out the importance of the Bergsonian - Deleuzian concept of the virtual and how identity shifts from a very definable positioning of identity between the possible and the real and an altogether different rendering between the virtual and the actual.

In terms of practice the virtual constructs different series of potential and a number of different artists work should be suggested at this point, focusing upon links between the architectural, space and time. The aim for a practice combining both architecture and painting would be to create an 'open' space, a space in which the different elements can be considered in a smooth and interchangeable manner, a space in which painting and architecture can be folded together or integrated in such a way that the viewers engagement with the work becomes a 'fluid and dynamic' experience and it is for this reason that a number of artists work can be considered in terms of the virtual. Through the notion of the virtual, spatial boundaries undergo continuous change and Olafur Eliasson's work could be reconsidered at this point through the notion of



duration (particularly in reference to Bergson) combined with movement and space. Many of Eliasson's installations focus upon a specific time element and it is this time element, which constructs the manner in which the viewer engages with the work. Whether the time element comes from repetitive motion, continual cycle (involving change in the environment) or more specifically the time, which it takes the viewer to experience the work, there is a dynamic link between time and the space of the work. In many ways this links to the virtual through the potential embedded within the successive spaces, in essence the virtual in practice can be seen as a way for freeing form and mobilising the notion of fluid space, where the viewer is involved in a dynamic relationship with the space, the work and the time of the work (on encountering the 'destabilised' spaces). The virtual changes the specified or preformed notion of space and how it is encountered and although it is a leap to say that the virtual is actually evident in practice, it can be seen as a method for thinking through and challenging the notion of space and temporality of the work, and an engagement with the work.

In a similar way other artists like Carsten Holler, John Bock and Mike Nelson in a number of their installations create, or at least emphasise, the fluidity of movement between different spaces, and in such a way the virtual can be considered to be integral to the work. As a part of their work they create whole environments - spaces within spaces - which lead one (the viewer) from one space to another. In this way a space, differences between spaces and the reformation of a space become

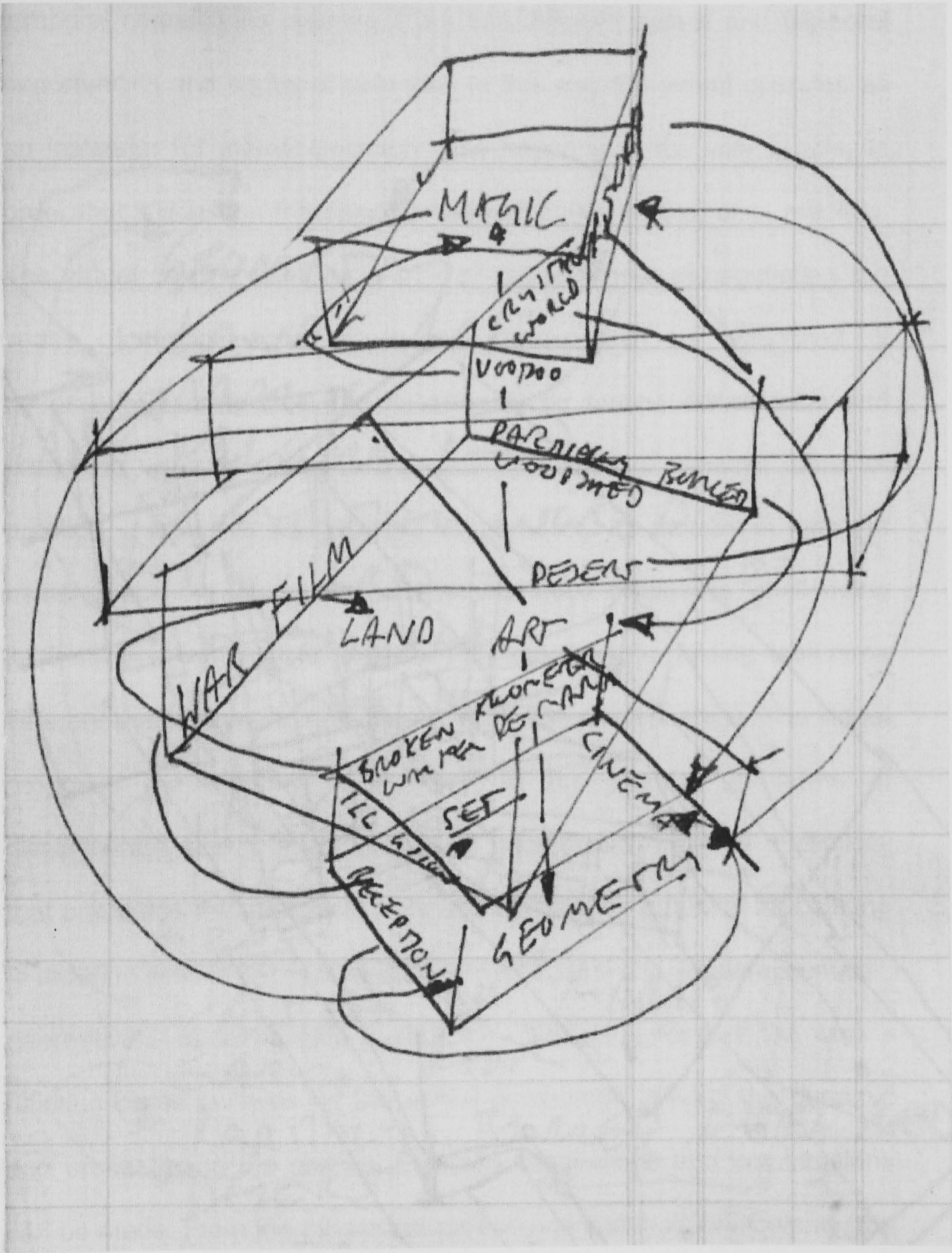


integral to the work itself. They also destabilise the viewer's notion of space, both in terms of the architectural and also the work itself.

In a recent exhibition at the ICA London (2004), Bock took the main gallery space and formed different levels accessed through passages that connected all the internal spaces, effectively the original space became dispersed into multiple spaces, all interconnected but separated in their own individual way. Nelson in contrast exhibiting at MOMA Oxford (2004) reconfigured the different gallery spaces, distorting the passageways between the different spaces (for instance the entrance took on the form of a cinema corridor) and changed the space of the rooms themselves. In particular the main gallery space, which took the form of a desert landscape under which a wooden shed was partially buried, this shed can be seen again from another space, apparently whole (splitting and at the same time linking the two spaces), connecting the spaces - although the viewer has to take a different route to access the desert landscape. The integration of the different spaces within the gallery during 'Triple Bluff Canyon' are presented in a drawing by Nelson (figure 22) that accompanied the exhibition; the movement between and through the individual spaces is a way for Nelson to join the spaces through the work. In this way the three spaces and the intervening passages illusionistically and physically alter the viewers spatial awareness, both in terms of the site of the work but also in the physical proportions of the space. The link between space and the time of the viewer's engagement with the space effectively becomes the vital dynamic around which the work works.



Figure 22





In terms of painting the notion of the virtual becomes far more complex, and in effect the way of thinking of the virtual does not come from painting itself, rather it has to be constructed through spatial and temporal connections opening it out into different spatial and temporal opportunities and series of potential. In this way the virtual operates as an instigator for interdisciplinarity, this happens in the way it acts, in order that it question the specific 'internal' nature of the, or a, medium. The virtual can be used as a way of re-thinking or re-negotiating the space of theory within which the practice can be actualised. It necessarily incorporates interdisciplinarity by forcing connections and proposing ways of re-structuring new and different dynamic forms of practice. It is in this way that the virtual has to be thought in terms of painting, acknowledging relationships with other disciplines, challenging its theoretical ground, and subsequently integrating or folding itself upon different media creating new form of reterritorialised practice. The virtual proposes the external, in contrast to the internal (in terms of disciplinarity), and it is the integration through the notion of multiplicity that orientates the interdisciplinary and creates the potential for painting to redefine itself in terms of its form and its spatial and temporal context. Alternatively, in terms of a multiplicity - being the form of the work - painting could be seen as the virtual component, driving the dynamic and orchestrating the manner in which connections and combinations can be made. From the theoretical ground orientating its particularity, the virtual proposes different methods for creating practice by amalgamating the theoretical and physical potential within other mediums. It is



important to state that the notion of the virtual changes our understanding of painting as a practice. It redefines the way in which painting can be created and necessarily shifts from an internal disciplinary approach.



### III Bergson and duration

Henri Bergson was discussed briefly in the last chapter, in terms of positioning or suggesting a position for 'memory'. That section dealt with aspects of time, the location (or coexistence) of the past in the present, but not time in terms of its vital links with space and a possible different definition of space, particularly in terms of Bergson's notion of duration, followed by Deleuze. The concept of the virtual also needs to be brought into the context of space, and discussed in terms of its connection with duration.

Prior to expanding upon Bergson's concept of time it is important to point out, at this stage, that a pre-Hegelian notion of time was thought of as time being subordinate to space. In other words although a (Newtonian or) Kantian notion of time posited a "flowing inter-changeability of the idea of time", it was Hegel, through his dialectical method, who was able to escape the "paradoxes of space for the first time". Antonio Negri in 'Time for revolution' (Negri 2003. pp. 33-4) states that, "The effect of the Hegelian operation is unquestionably the definitive erasure of the rigidity of the spatial definition of time that the history of ideas had handed down". This Hegelian notion of 'becoming' allows for a very different conception of not just time, but time's relationship to space. Negri, though, in relation to Hegel, goes on to state that, "the problem is posed, the matter of the enquiry is defined, but the solution is anything but attained" (Negri 2003. pp. 33-4). It is maybe not until Einstein's insistence upon "the physical construction of the asymmetry of time and



of space” (Negri 2003. pp. 33-4) that the notion of time becomes disentangled from its subordinate relationship to space.

It is also important to consider the operation of ground and the particulars of the ‘site’ of space in order to distinguish a position from which ‘pre-formed’ notions of space can be challenged. For instance some of these ‘pre-formed’ notions of space can be, or at least are probably most easily, perceived as already there (pre-existent), ‘ready-made’ and existing without the need for our physical perception of it. Rather than a static, or ‘ready-made’, notion of space, by including the virtual in terms of a possible connection or interaction with space, is it possible to conceive of a folded, layered or multiplicitous space? One in which there exists more than one space, or type of space.

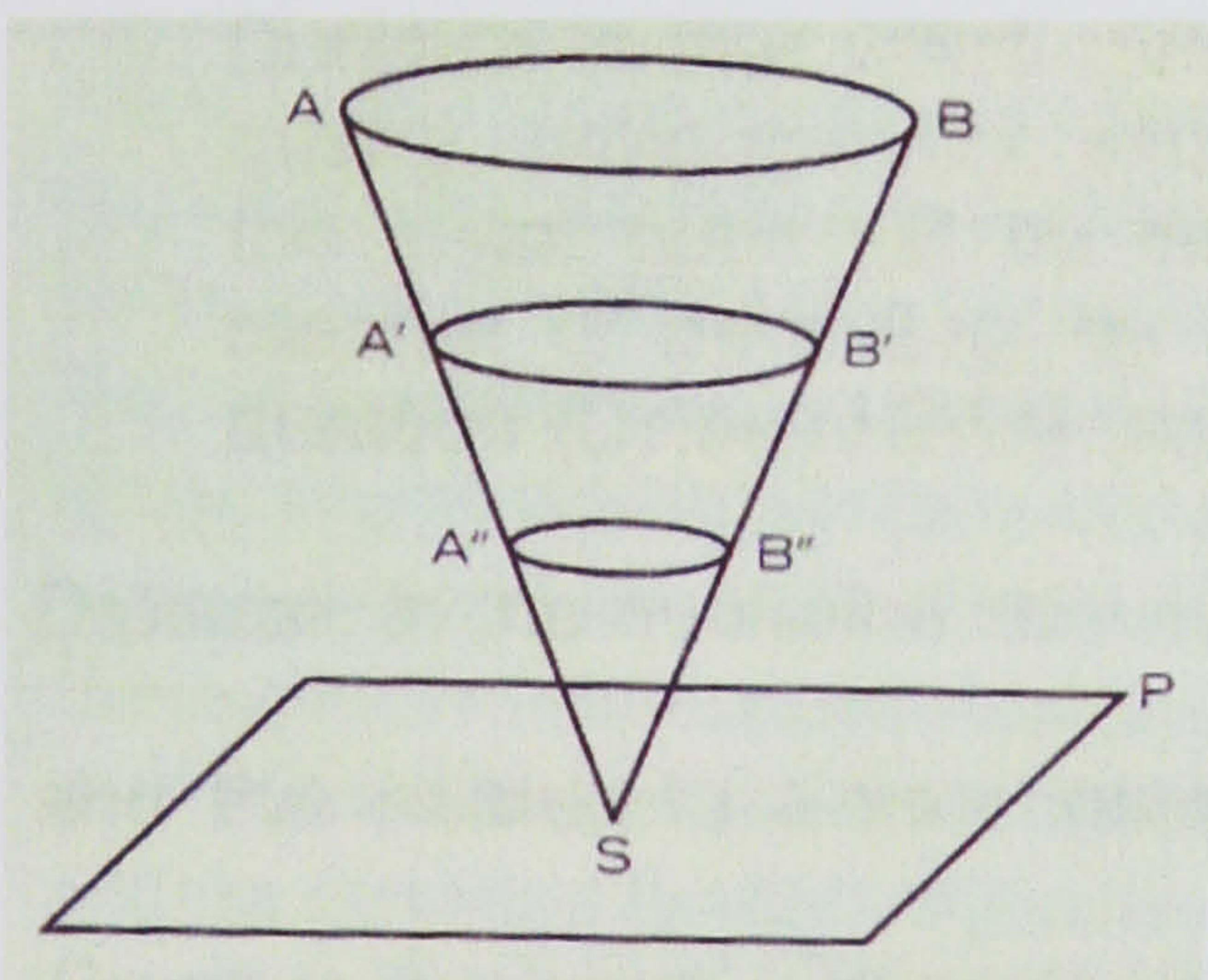
Through his philosophical understanding of time (discussed in relation to memory in the last chapter), Bergson constructs the notion of duration. For Bergson time is not a linear notion, as described through the past/present/future dynamic, and in many ways the space/time dynamic is not to be perceived in a linear or historical sense either. Introducing Bergson’s notion of duration, which is followed by Deleuze (Deleuze 1991), will importantly bring to the fore the position, or context, of space in connection with duration. Bergson in ‘Matter and Memory’ suggests,

Space, by definition, is outside us; it is because a part of space appears to subsist even when we cease to be concerned with it; so, even when we leave it undivided, we know that it can wait and that a new effort of our imagination may decompose it when we choose. As, moreover, it never ceases to be space, it always implies juxtaposition and, consequently, possible division (Bergson 2002. pp. 206).



For both Bergson and Deleuze, the relationship between space and time is extremely important. In contrast to the idea that space is 'ready-made' and time acting as a "fourth dimension of space" (Deleuze 1991. pp. 86) or the combination of space and time "into a badly analysed composite" (Deleuze 1991. pp. 86); Bergson using the concept of duration alters the relationship. Within 'time' there are different levels of contraction and expansion for example the past contracting through the present and (consequently) expanding into the future, and in many ways this method of thought is active within or between both space and time (duration).

Bergson's 'cone metaphor' represents the coexistence of the virtual and



the actual and the cone can be used to present (from the diagram) how the past AB, A'B', A''B'' reacts with or informs the present S. Deleuze describes the AB elements of the cone as dividing up the 'proximity and

Figure 23

distance in relation to S' (Deleuze 1991. pp. 60), and

Bergson suggests that the virtual relationship of the AB is structured as memory, points or moments in the past - recollection memory [ies] - which contract towards S - perception in the present, and it is important to re-emphasise that the movement is from the past towards the present, from recollection to perception.

Deleuze suggests that, "space is broken up into matter and duration, but duration differentiates itself into contraction and expansion; and expansion is the principle of matter" (Deleuze 2004. pp. 27). Within



duration and in many ways that which defines the notion of duration, Deleuze says that, "The present is the actual image, and *its* contemporaneous past is the virtual image, the image in a mirror" (Deleuze 2000. pp. 79). In this way duration can be seen to have a number of different levels, which revolve around the expansion and contraction within (time) and also externally (its relation to matter and more importantly space). The virtual is vital and integral to both.

For Bergson "duration is what differs from itself" and in contrast to this matter "is what does not differ from itself; it is what repeats itself" (Deleuze 2004. pp. 37). Deleuze also suggests,

Duration is that which differs or that which changes nature, quality, heterogeneity, what differs from itself. The being of the sugar cube will be defined by a duration, by a certain manner of persisting, by a certain relaxation or tension of duration (Deleuze 2004. pp. 26).

Deleuze, in the quotation above, mentions the 'being of the sugar cube', and this relates to a very important proposition made by Bergson, in 'Creative Evolution' (Bergson 1920), where he proposes a particular way of perceiving a cube of sugar. Rather than solely considering the spatial configuration, where "all we will grasp are differences in degree between that sugar and any other thing" (Deleuze 1999. pp. 31) the durational aspect of the sugar should be considered. This is because the sugar lump "has a duration, a rhythm of duration, a way of being in time that is at least partially revealed in the process of its dissolving, and that shows how this sugar differs in kind from other things, but first and foremost from itself" (Deleuze 1999. pp. 32). This raises a double question, that of differences in degree and differences in kind. Deleuze goes on to state,



“There are no differences in kind except in duration - while space is nothing other than the location, the environment, the totality of differences in degree” (Deleuze 1999. pp. 32). For Deleuze all difference stems from the duality of the/a double difference, differences in degree and differences in kind.

It also positions the possibility or potential of different rhythms of duration, if duration is ‘infinitely divisible’, or changeable through its division, (as a multiplicity - continuous and virtual) then all movement, from thermodynamics to human (or animal) movement (internally and externally from the body) contains a different rhythm of duration, at least a different rhythm of duration from something else.

Deleuze, discussing Bergson, also states that duration is virtual and that it is a multiplicity, as he says,

In reality, duration divides up and does so constantly: That is why it is a multiplicity. But it does not divide up without changing in kind, it changes in kind in the process of dividing up (Deleuze 1991. pp. 42).

Bergson states, in ‘Matter and Memory’, that objects, space and the world of inert matter exist entirely in the actual, not the virtual,

This amounts to saying that matter can not exercise powers of any kind other than those which we perceive. It has no mysterious virtue; it can conceal none (Bergson 2002. pp. 71).

It is in this way that Bergson links the actual, that is to say objects or ‘matter’, with the ‘spatial’, whereas the virtual is embedded within time and more specifically duration. Matter itself is relative to duration but not time. This is not to say that space is material, rather that our perception of matter within space acts as the connector, or conductor. Time, (which as expressed constructs the links between past, present and future and



the importance of memory) creates a virtual parallel. Although it has to be said that this is not exactly true, for the virtual does not sit in parallel with the actual, rather it forces or allows a very different form of becoming, an open genesis of the 'new'. It is the combination or more specifically the manner of their combination that distorts the question of identity, what is perceived does not necessarily resemble the memory, which is brought to the situation.

Deleuze notes that in relation to Bergson's notion of duration, duration is that which differs from itself, whereas matter does not differ from itself, rather it repeats itself. Matter in terms of 'genus' may differentiate internally (between things or elements within particular genus) but does not differentiate externally; this form of (internal) repetition can be explained as the creation and location of identity. Deleuze states that "Repetition creates nothing in the object; it lets the object persist and even maintains it in its particularity" (Deleuze 2004).

The concept of repetition can also be linked to painting, or at least the act of painting, Andrew Benjamin in 'Disclosing spaces: On painting', discusses the particularity of things, specifically painting, stating that through repetition the particularity of painting is retained and as Deleuze states allows the object to persist and maintain its particularity. An important connection can be made here between Deleuze's notion of repetition and persistence, or the maintaining of the particularity of something and Benjamin's discussion of the particularity of painting, presented through the repetitive.



Memory is virtual, the contraction and expansion of time - duration - through the present, thus duration itself 'exists' within the virtual. It is the actualisation of this virtual element that creates and posits matter within space. 'Difference' created through the virtual is the, or a, form of actualisation. Differentiation is the movement of a virtuality actualising itself. Deleuze discusses both differentiation and differenciation, explaining that the "virtual content of an Idea" is 'differentiation' whilst "the actualisation of that virtuality" (into species and distinguished parts) is 'differenciation' (Deleuze 2001b. pp. 207). Deleuze explains the "virtual as a productive power of difference". Duration with its vital Bergsonian connection to memory is also virtual; it can be seen as a continuous multiplicity. According to Bergson there are two types of multiplicity, the first a continuous multiplicity and the second a discrete multiplicity. Renamed virtual and actual multiplicities by Deleuze. Duration is a virtual multiplicity.

Deleuze states that the virtual (continuous multiplicity) is not based in negation or opposition, it takes the form of differential relations, not simply negation or opposition. These differential relations are the actualisation of the virtual multiplicity. The continual differentiation, bifurcation and interweaving or networking, does not take the dialectical (in reference to Hegel) negation or synthesis of oppositions. Hegel's notion of difference stems from (or is based within) dialectical negation; identity is achieved through what it is not.

In Bergson, thanks to the notion of the virtual, the thing differs from itself first, immediately. According to Hegel, the thing differs from itself because it differs first from everything it is



not, and thus difference goes as far as contradiction. (Deleuze 2004)

Deleuze also states in 'Difference and Repetition', "Revolution never proceeds by way of the negative" (Deleuze 2001b. pp. 208). Multiplicity denounces the need for the negative. Negation or opposition is fundamentally irrelevant in the construct (-ion) of multiplicity.

It is important to return to the connections made earlier between space, duration and the notion of the virtual. Deleuze suggests that "at each instant pure duration divides in two directions, one of which is the past, the other the present; or else the *élan vital* at every instant separates into two movements, one of relaxation (*détente*) that descends into matter, the other of tension that ascends into duration" (Deleuze 1991. pp. 95). In a similar way to duration, Bergson insists upon a particular construction of space where he says, "Space is not a ground on which real motion is posited; rather it is real motion that deposits space beneath itself" (Bergson 2002. pp. 217). In this way space can begin to be engaged with and in relation to time, as Elizabeth Grosz says "motion unfolds and actualizes space" (Grosz 2002. pp. 116).

Consequently it is important to discuss the importance of space, time and movement in connection with Bergson, in particular his discussion of (the paradoxes of) Zeno of Elea, referring to discussions of this by both Brian Massumi and Keith Ansell Pearson. Initially a reference made by Ansell Pearson should be mentioned. He refers to Plotinus from 'The Enneads', book three, who states,

First there is space; the movement is commensurate with the area it passes through, and this area is its extent. But this



gives us, still, space only, not time (Ansell Pearson 2002. pp. 208 note 12).

Once again the problems between space, movement and time are being brought to the fore, and a number of different questions need to be asked and another point made by Bergson is evident here. In his discussion of the potential of an 'arrow', in response to Zeno, fired from a distance to the point of rest in the target. This proposition follows the immobile start (filled with potential) the (possible) trajectory [ies] and the final resting point in the target, and questions the 'pure' divisibility of space. Here the double concept of space as 'difference in degree' and movement/time (duration) as 'difference in kind' is extremely important. Another point, and probably the most important relates to motion or movement. Bergson comments that the arrow at each instant, even within its trajectory (flight), is immobile, and he says "for it cannot have the time in which to move, that is, to occupy two successive positions" (Grosz 1999. pp. 84). And Edward Casey suggests that each instant is of the present, but within this instant, if we consider the 'duration' of the arrow, there is the ongoing past forcing the instant of the present and at the same time a future to-come ('into being'), "the arrow is always *at* its own future, which is where the tip of the arrow is going at any given moment" (Grosz 1999. pp. 84). An interesting point made by Casey at this point refers to the idea that an 'instant' of time is that which appears in the present, whereas a 'moment' is tritemporal, essentially containing its own duration. However what is Bergson's point regarding Zeno and the arrow? The aim is to open up the notion that within each moment movement persists, it is not the immobility linked to an instant of the



present, but rather it is the splitting between the past and the present, which constitutes the 'always moving' (Grosz 1999. pp. 87-8). So effectively time, as the notion of duration suggests, consists of movement, movement in-itself, of-itself and also externally. This movement splits space (as space solely consists of differences in degree, according to Deleuze) and consequently creates continual differences in kind. In this manner though, space is surely subordinate to time.

Bergson constructed his notion of duration in direct contrast to his understanding of space and spatiality, and Elizabeth Grosz describes Deleuze's concept of space (in relation to Bergson) as "a multiplicity that brings together the key characteristics of externality, simultaneity, contiguity or juxtaposition, differences of degree, and quantitative differentiations" (Grosz 2002. pp. 113), this obviously contrasting to their conception of time, duration, as differences in kind, qualitative differentiation. She suggests that where space is always actual (discontinuous, infinitely divisible and static) duration, by contrast is continuous and virtual. Obviously this presents space and duration as two opposing concepts. She refers to Bergson in order to ascertain a connective quality between them, where she says, "in a certain sense Bergson acknowledges the becoming one of the other, the relation of direct inversion between them, when he conceptualises space as the contraction of time, and time as the expansion or dilation of space" (Grosz 2002. pp. 115). In order to move away from the idea that space is subordinate to time, and in fact that time could possibly be seen as



subordinate to space she goes on to suggest "Space like time, is emergence and eruption, oriented not to the ordered or static, but to the event, to movement or action" (Grosz 2002. pp. 116). In contrast to the quantification of space (as possessing only differences in degree) - discussed in relation to Heidegger, Bergson and Deleuze - space needs to be thought through in the same way as duration.

Elizabeth Grosz, in her text 'The Future of Space', opens an interesting account of space and spatiality in connection with Bergson's (and Deleuze's) virtual/actual notions relating to time and our perception of the past within the present. She states that there is only one time whilst there are also numerous times, "duration for each thing or movement, which melds with a global or collective time" (Grosz 1999. pp. 17) she also suggests that the coexistence of the past (virtual) with the present (actual) connects with possibilities of a different conception of space. Grosz, in relation to Bergson, states that in contrast to space preceding objects it is in fact "produced through matter, extension and movement" (Grosz 2002. pp. 115). Grosz goes on to state that, "Perception takes place outside ourselves, where objects are (in space); memory takes us to where the past is (in duration)" (Grosz 2002. pp. 121). Through their co-existence, the past and the present and the concept of the present as the actualisation of the past creates the "co-existence of two types of time, one frozen and virtual the other dynamic and actual" acting as two kinds of duration in which the past is "contemporaneous with the present it has been" (Grosz 2002. pp. 121). The future can also be considered in



virtual terms, like the past, and it is the contraction and extension between the virtual and the actual, which creates a state of duration. Following a strand of thought described in a different context by Grosz, it is possible to consider this example of contraction and expansion and the use of the virtual in terms of space rather than time, although, that is to say space and how it can have an alternative connection (or link) to time. Is it possible to consider space as contractible and expandable in the same way as time, at least a Bergsonian sense of time? If so how would the virtual play a role in this distinction? Could it be that space is multiple, expandable and also possible to be thought through in terms of multiple layering, that, in some way different spaces can be 'soaked through' the virtual and actual paradox, and through this method of thought create a greater fluidity in terms of our understanding of space? Following this line of thought how can the virtual be perceived in terms of space and how can it co-exist with an actual definition of space, what would this suggest for our building (architectural), occupation and perception of space?

Grosz suggests a possible way of considering a new type of space through the presentation made regarding duration; the term she uses is '*succession*', a way of distinguishing "a layering of spaces within themselves, spaces enfolded in others, spaces that function as the virtualities of the present, the 'here'" (Grosz 2002. pp. 128). Succession here can be referred to as a way for rethinking the durational potential of 'past,present and future' which "are always entwined and make each other possible only through their divergences and bifurcations" (Grosz



2002. pp. 129), within, or in the context of, space. The enfolding of different spatial possibilities, from inside to outside, between internal spaces and also structured within movement through spaces (which anyway compose different readings of the space), constitutes the virtual, the virtual as an active component within the production of space. This can be thought through in different ways, the architectural folded with painting so that the space in which they are amalgamated can be a heterogeneous multi-layered space, filled with potential. Essentially the virtual component allowing the space of the architectural, or alternatively landscape and painting to be reconsidered. This is not following the Krauss model presented earlier, or even a 're-modelled' Krauss model, rather it focuses upon the expansion of space, where the folding between the different spatial possibilities restructures the form of the work, and consequently the space [s] in which the work operates.



#### IV      The smooth and the striated

There is a link to be made at this stage between the virtual and the possibility of folded or layered space with the concept of 'smooth space'. In her recent text for a catalogue based on the artist James Hyde, Christine Buci-Glucksmann proposed two different 'space-limits', the first she refers to as "grooved space" and describes it as "geometric, homogenous and Euclidean (such as a window or a grid)" (Buci-Glucksmann 1999. pp. 20), the second she calls "smooth space" (in reference to Deleuze and Guattari's notion of smooth space in contrast to striated space from 'A Thousand Plateaus' (Deleuze and Guattari 2002). Buci-Glucksmann goes on to describe 'smooth space' as that "of *n* dimensions, made of crossings, inflections and sensory influences and always constructed through local operations" (Buci-Glucksmann 1999. pp. 20). The move towards 'smooth space' in contrast to 'grooved' or 'striated space' opens a heterogeneous spatial layering where the constituent elements are combined in such a way as to transform them, or combine them, creating a multiplicitous space. The term multiplicitous space refers to a space that is interlaced between (or through) the combinations of the different elements, they are no longer autonomous, physically and spatially different or apart, but rather are combined in a smooth mixture (within a smooth space).

The term smooth space is also used in reference to the possibility of 'the fold' changing the normal or conventional boundaries between particular mediums and the space this involves. For example, the folding of the



space between painting and sculpture or painting and architecture, effectively creates a multiplicitous dimensional and material fold in which the elements can be fused. Each interacts and folds between the others, for instance looking at architecture and painting the two could be combined or interlaced. The concept of 'the fold' creates a means for painting to leak, seep or spill out from itself, subsequently linking it to the outside. In this manner painting can become only a dimension of the (or within the) folding of the space in which it figures.

Jerry Aline Flieger presents the distinction between smooth space and striated, in relation to Gilles Deleuze and Felix Guattari, in this way, "smooth is fluid, molecular and destratified; striated is territorialized" (Aline Flieger 1999. pp. 227). Deleuze and Guattari state, that, "the smooth always possesses a greater power of deterritorialisation than the striated" (Deleuze 2002. pp. 480). In essence this leads to a multi-layered notion of space (if we take the term strata to refer to a layer), in relation to the last chapter where territory was discussed at length, then the concept of smooth space is loosened from a fixed point, removed from a specific territory and, then, effectively becomes unstable.

Deleuze and Guattari use 'felt' as a means for describing the notion of smooth space. This is in contrast to 'fabric', which they describe in terms of striated space. The variable elements in the mixture constituting felt create a complex web of divisions and bifurcations (with no top, middle or bottom), whereas fabric represents a closed space (ordered and bound within certain parameters). Claudia Mongini presents a clear account of the distinction made by Deleuze and Guattari concerning



fabric, and also felt, and striated and smooth space. She says, "A fabric is constituted by a regular intertwining of parallel stripes and constructed by a progression of back and forth movements that necessarily delimitate and enclose the space" whereas, and she refers to Deleuze and Guattari at this point, to distinguish between the difference from fabric to felt, where they suggest that, "An aggregate of intrication of this kind is in no way homogenous: it is smooth, and contrasts point by point with the space of fabric (it is in principle infinite, open and unlimited in every direction; it has neither top nor bottom nor centre, it does not assign fixed and mobile elements but rather distributes a continuous variation)" (Deleuze 2002. pp. 476). Essentially smooth space links with the topological mathematical model described in section II, whereas striated space links more closely with Euclidean structures, or systems.

A connection can also be made here between smooth space (or at least the notion/structure of smooth space) and multiplicity, and also the rhizome. This happens through the constitution of the different concepts. Multiplicity - in relation to Bergson and Deleuze, as explained briefly in the first chapter and earlier in this, represents, in contrast to a continuum, two different types. The first (represented by space) is a discrete multiplicity, it is discontinuous and actual, the other is a qualitative (continuous) multiplicity (represented by duration), and it is a virtual and continuous multiplicity. The rhizome as discussed by Deleuze and Guattari in 'A Thousand Plateaus' (Deleuze 2002. pp. 3-26) is described as a "subterranean network of multiple branching roots and shoots, with no central axis, no unified point of origin and no given



direction of growth”, a rhizome operates through “variation, expansion, conquest, capture, offshoots”, Deleuze and Guattari go on to state that “it functions in terms of a potentially infinite open system”. The link between multiplicity and duration is important in terms of locating time and space within or in connection with the notion of multiplicity.

The concept of smooth space offers “a less disjointed look” (Rajchman 2000. pp. 107), and in this way many of the new (computational) design practices seek the smooth in contrast to the striated, essentially this provides a more dynamic type of building, in terms of its relationship with landscape and also the body internally. In contrast to enclosed (striated) space, the smoothness sought in the architectural acts as a method for combining different elements, consequently a heterogeneous spatial layering where differential elements can be combined, including elements not conventionally considered in architecture. In terms of painting the notion of smoothness creates a slightly different dynamic, yet in many ways should be considered in the same way. Smoothness allows elements outside of painting to be fused into the spatial construction of the work. A spatial folding between differential elements composed together within the same space. Greg Lynn suggests, “Smoothing does not eradicate differences but incorporates free intensities through fluid tactics of mixing and blending” (Lynn 1998. pp. 110-1) and he mentions Deleuze who comments that smoothness creates, “continuous variation, continuous variation of form” (Deleuze 2002. pp. 478). The variation of form is vital in thinking through a shift in the way in which work can be made, it also allows the space in which the



work (architectural or painting) is positioned (located) to be considered in a heterogeneous manner, this means that all the different elements have to be considered, and it accentuates differences within and between the different components within the space.



## V        Becoming, and the time of the future

The openness of the future hinges upon the question of identity and the notion that the actualisation of the virtual inflects, bifurcates or 'morphs' with the actual, in other words creating a dynamic change in terms of something's identity and an open becoming. In many ways this shift from the linear concept of resemblance (and identity) embedded within the transition from the possible to the real, towards an 'interactive' combination of the actual and the virtual where the final identity is tied into (or located within) memory and potential.

As briefly mentioned earlier, the virtual is linked to the concept of 'becoming', creating, through becoming, a more open future. It is based within this 'open' future or 'to-come' that dramatic change, a shift in the internal dynamics of matter (and the space in which it rests) can take place. It is important, now having located the position within the relationship of matter, to space and to the importance of memory (time), that their actual connection (or interconnectivity) is discussed.

One element linked to becoming focuses upon it being an instigator for change, highlighting difference and a way to upset or disorientate stability and control, through newness, creativity and innovation (Grosz 1999. pp. 16). At the same time the notion of becoming (thought through its vital connection with duration) problematises preconceived or existing notions of identity, origin and development (Grosz 1999. pp. 18). In essence as Grosz mentions Bergson and Deleuze both support the



notion of becoming as a rupture of emergence, a change instigated through difference.

The relevance of the virtual and actual must be re-established here, what is the purpose for examining in detail the relationship between the virtual and the actual and describing the notion of the possible in terms of the real as an opposite or contradictory possibility, leads to two very different propositions in terms of the becoming of things. The first static, or at least the formulation of itself, whilst the other is open, dynamic and instrumental in the production of change, or enabling the becoming of more than itself (or other). The first formulation relates to the 'materialisation' of the possible within the real (direct resemblance), the second through differentiation allowing for a new divergent actuality. The virtual does not act as a plan or 'blueprint' for the actual, rather it generates or produces interconnections, differences, networks and morphological, hybridisable actualities within both the actual and also the actualisation of the virtual. It is in this way and also through the contraction and expansion of time, the vital relationship between the past and the present and the opening of the future, that a becoming is generated. Deleuze suggests that a 'becoming' is not a reduction or a leading back, it is a movement forwards, the openness and potential of the future. Becoming involves a multiplicity (and in such a way can be seen as anti-dialectical) or even a combination of multiplicities, for instance generated through duration as a multiplicity, space and matter as multiplicities or elements of a multiplicity. Essentially the movement or



interconnectivity, the structuring of difference[s] between the levels within the multiplicity [ies] creates the potential for becoming.

Once again it is important to question how this is relevant to a discussion focusing upon space. If space is to be considered as being heterogeneous, multiple, divergent and based upon difference (both to itself and time) then the actualisation of the virtual, the virtual being different series of potential (within different layers of space) can create a new (actual) space. The contraction of this possibility of spatial awareness (perception) allows for radical expansion in terms of future potential. In a way this can be read as a becoming-space or a space-to-come.

According to Deleuze becoming relates to the future, but he also refers to becoming as sensation, specifically in terms of 'becoming-other', where one can, through becoming, achieve a sensorial response or connection, which allows the potential for the sensorial being of others to become 'sensed' in a new arrangement. This can be seen as a becoming-flower for instance, or becoming-whale in response to Ahab, in Melville's, 'Moby Dick', mentioned in chapter 10 of 'A Thousand Plateaus' titled 'Becoming-intense, becoming-animal' (Deleuze 2002). This is an awareness of the sensual perceptions of the creature (whale) reacting within, and in the becoming of Ahab, which essentially leads to a becoming-whale within Ahab himself. Alternatively another reading of this could be made within other literary contexts, for instance, Franz Kafka's 'Metamorphosis' where Gregor's becoming-insect has far reaching territorial consequences. But, another point needs to be made



in connection with 'Metamorphosis' by Kafka, and this relates to the notion of change, which has been raised throughout the different chapters, 'Frankenstein' by Mary Shelley is also important to the notion of change. A distinction must be made here separating notions of 'change', and Caroline Walker Bynum makes a number of important points relating to change, hybridism and metamorphosis in her text 'Metamorphosis and identity', where she states that "the question of change is, of course, the other side of identity" (Walker Bynum 2001. pp. 19), identity being a specific position, a territorialised position and Walker Bynum suggests that identity is structured through the notion of change and how change affects identity. The two forms of change she offers, hybridism and metamorphosis, are both very different. Hybridism can be seen as a 'doubling' that introduces a new distinction in terms of identity, and she uses two examples to present hybrid species (systems), mule as half donkey, half horse and coral as half plant, half stone. Obviously the new, hybridised forms structure and contain their own identity, but that identity is dependent upon the identities, and forms, of the two species combined to create it. In contrast there is a very different form of 'two-ness' in relation to metamorphosis, rather than a doubling, the two parts represent the thing as it was and the thing that it becomes. Walker Bynum states, "A hybrid is a double being, an entity of parts, two or more" and goes on to say "Metamorphosis goes from an entity that is one thing to an entity that is another" (Walker Bynum 2001. pp. 30), effectively the process of metamorphosis is a movement, change is a process of becoming, the movement (however gradual) from one thing to



another, whereas hybridism can be seen as a sudden rupture, the combination of two, a synthesis between two distinct elements (or different identities). In this way Frankenstein can be seen as a hybrid, the bringing together of multiple component parts (different identities) into one body, whereas in contrast, Gregor 'becomes-insect', losing or moving away from his original identity to the formation of a new identity, Gregor as insect.

The more radical notion of change, although both can and have been in the past perceived as radical as they instigate a - 'monstrous' - fear of the unknown, relates to metamorphosis, metamorphosis as 'becoming', a shift into an alternative and different actuality. Interestingly, Gregor retains a semblance of the past that he was, the metamorphosis he undergoes forces change, but this change is a gradual process of leaving behind what was, whilst moving into another position (or identity). This means that the memory of the past informs the becoming of what will be. The notion of the hybrid has been presented in terms of painting, particularly the 'Hybrids' exhibition and catalogue, Tate Liverpool 2001, suggesting that through the idea of hybridism painting contains the potential to be open and interactive, exploring and integrating different possibilities to be found within other mediums and disciplines. David Ryan suggests,

In particular, the potentiality of a world of work which is no longer held hostage to notions of either conceptual or visual purity, denotes a new, invigorated alignment of mediums, sensations and conceptions. Painting in fulfilling its capability in this role, becomes an interface of endless possibilities (Ryan 2001. pp. 17).



However metamorphosis, structures a different process, possibly the end product may not be radically different from the product created through hybridism, but importantly the method in which change is created or instigated is very different. Less about fusing different things together, a morphogenetic process creates a complete shift in the original dynamic, not seeking opposition, or alternatively assistance by way of the negative, becoming as difference-in-itself not through difference to what it is not, undergoing a change-in-kind.

Elizabeth Grosz states, in reference to Bergson and Deleuze, that “each conceptualises time as becoming, as an opening up which is at the same time a form of bifurcation and divergence” (Grosz 1999. pp. 3-4) and the virtual is vital to the notion of becoming. The virtual allows consistent movement away from identity, or the idea of an [en]closed entity, and effectuates the becoming, the move into the future instigated through change and difference.

However, how vital is the distinction made between hybridism and metamorphosis, surely change instigated in any form alters the ‘being’ of painting. In essence the emphasis placed on becoming is to present the idea that something can “become other than the way it has always functioned” (Grosz 2002. pp. 130). Essentially the notion of the hybrid as a method for instigating change also allows something to function differently, and as such both forms of change are important, and in fact through combination can create different yet appealing (and interesting) open series of potential for practice.



## On Practice



## Introduction

The practice has been extremely important to the research and in many ways it has framed the research, contributing a form of practice as research whilst also informing the theoretical investigation. The difference between the practice being generated through the research to other forms of painting taking place at the moment needs to be distinguished, and a number of exhibitions promoting different contemporary painting practices have taken place recently, including 'Urgent Painting', Paris 2002 and 'Painting at the edge of the world', Minneapolis 2001. Potentially the most important of these exhibitions was titled 'As Painting: Division and Displacement', which took place at The Wexner Centre for the Arts, Ohio, (May 12<sup>th</sup> - August 12<sup>th</sup> 2001) - curated by Philip Armstrong, Laura Lisbon and Stephen Melville. Amongst the artists in the exhibition (who have been mentioned in the thesis) were Polly Apfelbaum, Mel Bochner, Daniel Buren, André Cadere, Daniel Dezeuze, Simon Hantaï, Donald Judd, Michel Parmentier and Robert Ryman. It is vital to stress the difference between the curatorial aspect of the exhibition and this research project, both in terms of the theoretical emphasis and also to accentuate the differences based intrinsically within the two very particular notions of practice (painting practices) - it must also be stressed that the intrinsically interdisciplinary nature of this research project separates it from the other exhibitions listed above.



Raphael Rubenstein reviewing the exhibition in 'Art in America', October 2001, suggested that the approach (curatorial emphasis) of the exhibition was to highlight the materiality of painting, where he states "one of the show's chief concerns: to chart the advent in France of a more materialist approach to painting". Essentially this materialist approach contradicts with the intention of working against self-referentiality, particularly in regard to certain artists work (including Buren) and it also works against the emphasis of this research, where the intention is to work against the strictures of the medium itself. It has been argued that this method of practice, focusing upon the materiality of the medium, (in contrast to opticality, for instance) is an internally structured critique of the medium and where this may change the physical dynamic of the work, it does not question that materiality, but rather examines the physical limitations of the materials constituting painting.

Stephen Melville in the catalogue essay, for the exhibition, discusses the potential for something to be seen as painting, through Greenberg, Fried, Hegel and Kant. The premise rests on the suggestion that painting (particularly in the exhibition) comes from within the actual medium itself, a split of medium specificity (in a historical sense) and a common ground from which the work originates. This grounding substantiates Melville's claims for many of the artworks to be considered as Painting, however stretched the work becomes from this ground in terms of materiality and difference. He also discusses Hegel's notion of 'System', a system in which the 'material implications and articulations' are vital to the



perception of something as painting (Melville 2001). Melville works out the theory of something existing as painting from internal division, effectively this revolves around internal critique - hinged upon Hegelian philosophy (in particular his 'Aesthetics: Lectures on Fine Art' (Hegel 1998)), although he does state that the work in the exhibition is not dependent upon a self-referentiality in terms of painting, it becomes difficult to interpret exactly how this can be substantiated, particularly if the exhibition is weighted towards materiality and the investigation of the materiality of painting. Surely self-reference is bound into a questioning of the materiality of painting in particular when the focus comes from internal division.

Armstrong and Lisbon suggest that the exhibition charts the limits of painting, in essence removing the importance of the question of the identity of the different artworks as painting. They state that it is the internal questioning of the works as painting (retaining painting as their primary identity) that is vital in the curatorial emphasis behind the show. Many of the works question the structural potential for painting in terms of locating its different limits, through "structure and reduction" a questioning of the perceived structural limitations (and the theoretical consequences) of painting as a medium. This method of expansion, from internal problematics presents connections with other mediums as painting itself reaches its own (structural) limitations.

There are vital differences embedded within the 'As Painting; Division and Displacement' exhibition and this research project, where painting within the exhibition is sought through both a historicity and internality (at



least in terms of difference), this research proposes different methods for painting to be redefined, the philosophical investigation creates immediate difference between the projects and this can be seen through the difference in the treatment of materiality in terms of artwork and the notion of persistence which structures a very different attitude to the way in which painting can be made and also perceived.

This is an 'active' (practice-based) research project, meaning that running alongside the theoretical component is a separate although integral investigation into practice. Obviously practice-based research projects involve different methodological structures (producing different specific methods for practice), and the particular form this has taken within this research project needs to be discussed. The development of the theoretical investigation runs in tandem with the development of the practice, and the relationship between the two and the importance of the practice also needs to be distinguished.

The two elements (both the practical and theoretical) have often happened, or taken place, at different times - the practice being made after periods of intense research - in a way a cyclical process where each part of the research is made to inform and develop the other, with the outcomes feeding back into the theoretical discussion. Where this may appear to be indicative of a practice made to illustrate the theoretical, it is actually a particular method for creating work, which is in many ways dependent upon the theoretical whilst also allowing the space to examine the potential based within different (physical) material processes, as well as considering the notion of constraints within



practice, in particular how constraints are informed through the theoretical investigation.

The practice constructs a particular method for investigating thought processes derived from the theoretical in order to restructure and develop different ideas or propositions. The research aims to redefine painting in terms of interdisciplinarity and for this to happen effectively it is vital for it to be considered through the construction of practice itself. In effect this establishes the practice as a form of research, integral to the theoretical discussion. The practice constructs a discursive framework through which different theoretical or philosophical notions can be examined.

The theoretical or philosophical investigation informs the practical through the potential based in different techniques, and the thought processes involved in the theoretical and practical are intrinsically interdisciplinary. Essentially the thesis in its totality contains both the theoretical and the practical, running alongside each other, although it is important to decipher how this has actually happened within this particular research project. For this to take place the practice needs to be looked through a number of the principle propositions put forward in the last three chapters.



Initially the origins of the practice need to be explained in order to present how particular developments have informed and forced it to change, and in turn informed the theoretical investigation, during the research. This will demonstrate the effects that the research has had upon the structure of the practice, both in terms of its physical construction and also its redefinition in terms of interdisciplinarity, through connections with other practices, for instance architecture, and theoretical propositions like the fold, framic reference, duration and its spatial context. The initial origins of the work were based in a personal reading, or understanding, of the formalist critique and the practice, although designed to challenge accepted notions of painting (in particular its physical structure), was made by thinking from what was perceived to be within the material, and spatial boundaries of painting.

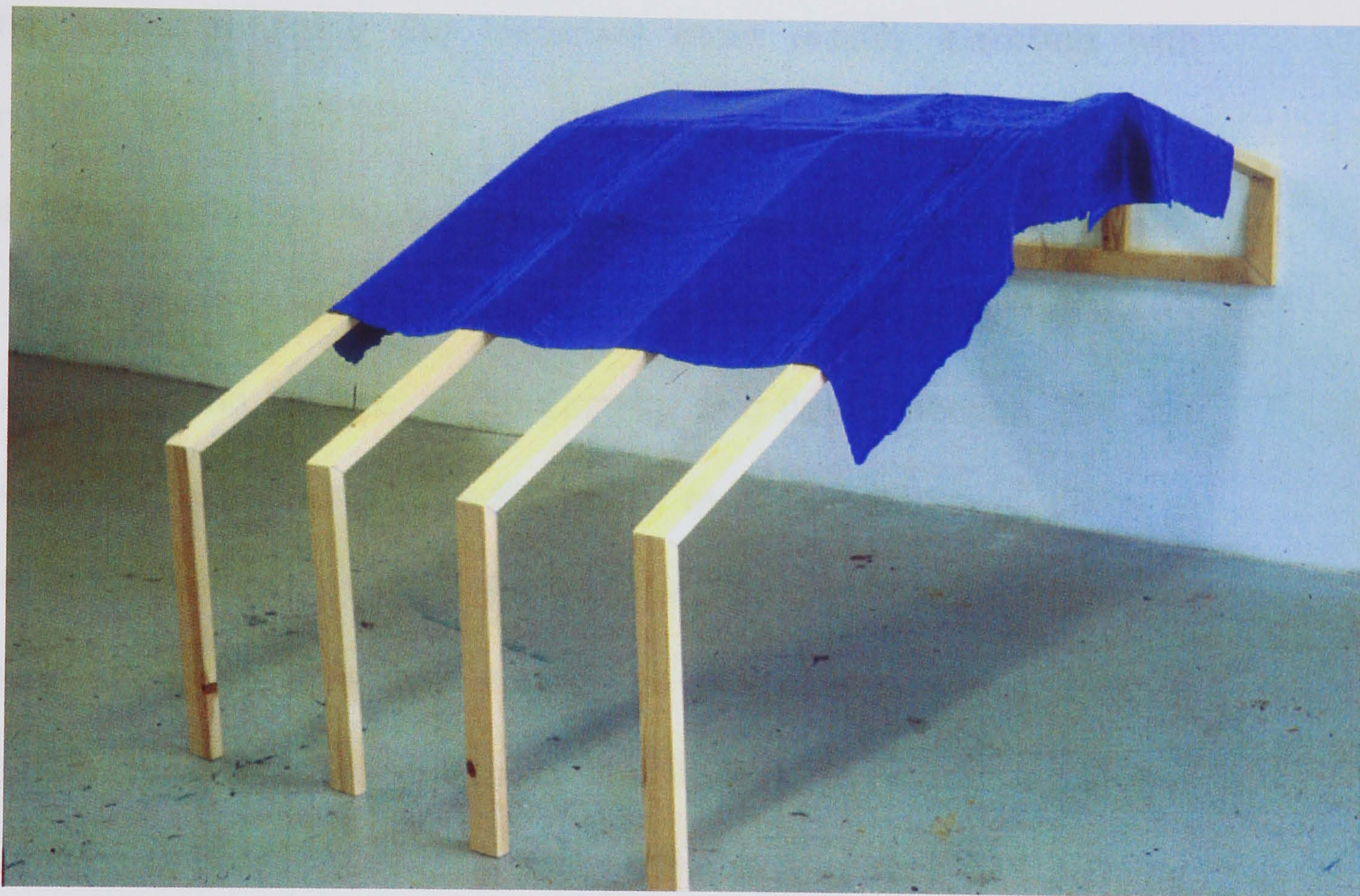
Initially the early work, created in conjunction with the theoretical text, examined the potential for painting to be 'deconstructed'. Essentially the aim was to shift the internal possibilities within painting and reconstruct a painting that held a very different material or visual structural dynamic. The process attempted to reconstitute the surface of painting; and the intention, or motivation, behind doing this, was to physically remove the surface from a 'traditional' support or framing device. The purpose was to enable a new way for structuring the surface-support dynamic within painting. This particular method, however interesting, had many problems embedded within it. For instance the particular form of



painting, which was being deconstructed, formed only a part of a far larger material or disciplinary structure. Because the problems were being raised within the 'boundaries' of painting (a personal account of the limitations and boundaries of painting), and for that matter being rethought in terms of painting, the questioning shifted the material form of the work, without shifting the material of the work, it also shifted the immediate space of the work, without dramatically shifting the relationship between the viewer and the work. These issues, although intended to challenge preconceived 'conventions', allowed the work to be tied even more steadfastly to those 'conventions' from which it was trying to escape. It needs to be expressed that a number of positive points can be drawn from these works, for instance 'Tent' (figure 24), a 4 foot square of solid oil paint suspended across a skeletal (wooden) armature, which runs from the floor to the wall, actually challenged (both personal and generic theoretical) problems concerning the placement of painting, and also actually included an architectural emphasis within the thinking behind the creation of the work itself. The physical protrusion into the space shifted the method for interacting with the work. 'Loop' in contrast allowed the front and back (or outside and inside) of the painting surface to be seen, the form of the painting also made a slight shift in the manner in which the viewer interacted with the work as it stuck out horizontally from the wall. Amongst the problems, which became evident concerning this particular method for painting was the internality of the questioning;



Figure 24





this means that all the questioning was taking place within (specific) parameters and alternative possibilities were not being considered. The parameters were mostly defined by the material dependence of the work. However the initial intention behind this type of work, challenging the notion of surface in terms of painting, had successfully altered the particular relationship between the materials used in constructing a painting, whilst retaining the materials most readily identified with painting.

As mentioned earlier in 'Material Specifics', there are definitive ways in which the viewer engages with conventional painting, for example frontally, where the surface of the painting and its connection with the wall define the relationship. The flat (static or two-dimensional) plane is integral to how we can confront the surface. The architectural emphasis is based upon the individual surface of the wall and this aids in maintaining the apparent stasis of the object. In many ways the relationship can be seen as coterminous, the wall surface and painting surface sharing a common boundary or territory. By approaching the surface of the wall in contrast to the surface of painting, in particular, and then considering ways in which the walls could be used and the space redefined then the practice can challenge the way in which the viewer engages with surface and also how the surfaces within the space can be redefined and changed. This shifts the notion of the frame in terms of painting from a situation where the frame defines the plane of the painting, constructing the surface upon which the painting is made, to the frame being the space, or the limits of that space. The frame for



painting becomes the multiple surfaces within the space, the boundaries of a more conventional notion of painting destabilised through a folding towards the outside. In other words, this constitutes a rupture in the 'enclosure' of painting and a spreading outwards or an opening fold within the surface. This expansion in terms of surface is derived through a sliding across, a destabilising shift and acceptance of the connections between architecture and painting in terms of a rethinking of surface possibilities.

A number of the potential methods or ways of expanding upon the issues within painting have been discussed concerning surface, and this makes the external as important as the internal, essentially meaning that architecture (as well as surface in terms of the architectural) and philosophical propositions could be considered. Another problem was the material dependence of the work. Why should the work depend upon 'preconceived' material conventions, including paint and surface (canvas or panel) and frame and a particular method for viewing the work itself? By investigating different propositions concerning surface, from the architectural to the philosophical, the potential within painting can be heightened.

It should be explained that the changes to painting, in particular through the nature of the surface, have to be considered outside of painting itself, this is to allow a move from the material dependence, the physical construction and the positioning of or for painting. The notion of the fold has been discussed in order for the philosophical potential embedded in this proposition to be rethought through the practical. This has been



done in terms of both painting and architecture, as well as the connections that can be made between them. The idea is that seemingly distinct differences between disciplines can be folded upon one another and the possible theoretical potential within each separate discipline can be rethought through the dynamic of another discipline. This also incorporates the combination of the different disciplines (the two being discussed here; painting and architecture) and again the fold is important. Through the idea of the fold, painting can be folded onto the architectural or vice versa. The particular relationship between painting and architecture can then be realigned or reconstituted, even amalgamated or combined.

Three recent installations, 'Austria' (figure 25), 'Austria II' and 'Camouflage room' (figure 26) have all been made with the notion of combining or bringing together the different connections in approaches towards surface between philosophy, painting and architecture. At the same time the intention was to use the most suitable materials for the work, they were not to be made from a particular medium and bound to certain specifics of that medium, but were instead made to slide into or physically join the surface to which they were applied. The purpose for changing the material component of the work was designed to move the work away from a physical dependence on the materiality of painting whilst also changing the way in which the colours and material could both be used.

'Austria', was exhibited at the MOT gallery in 2003, in a show titled 'Other Than'<sup>35</sup>. It was made from nine sheets of high impact polystyrene



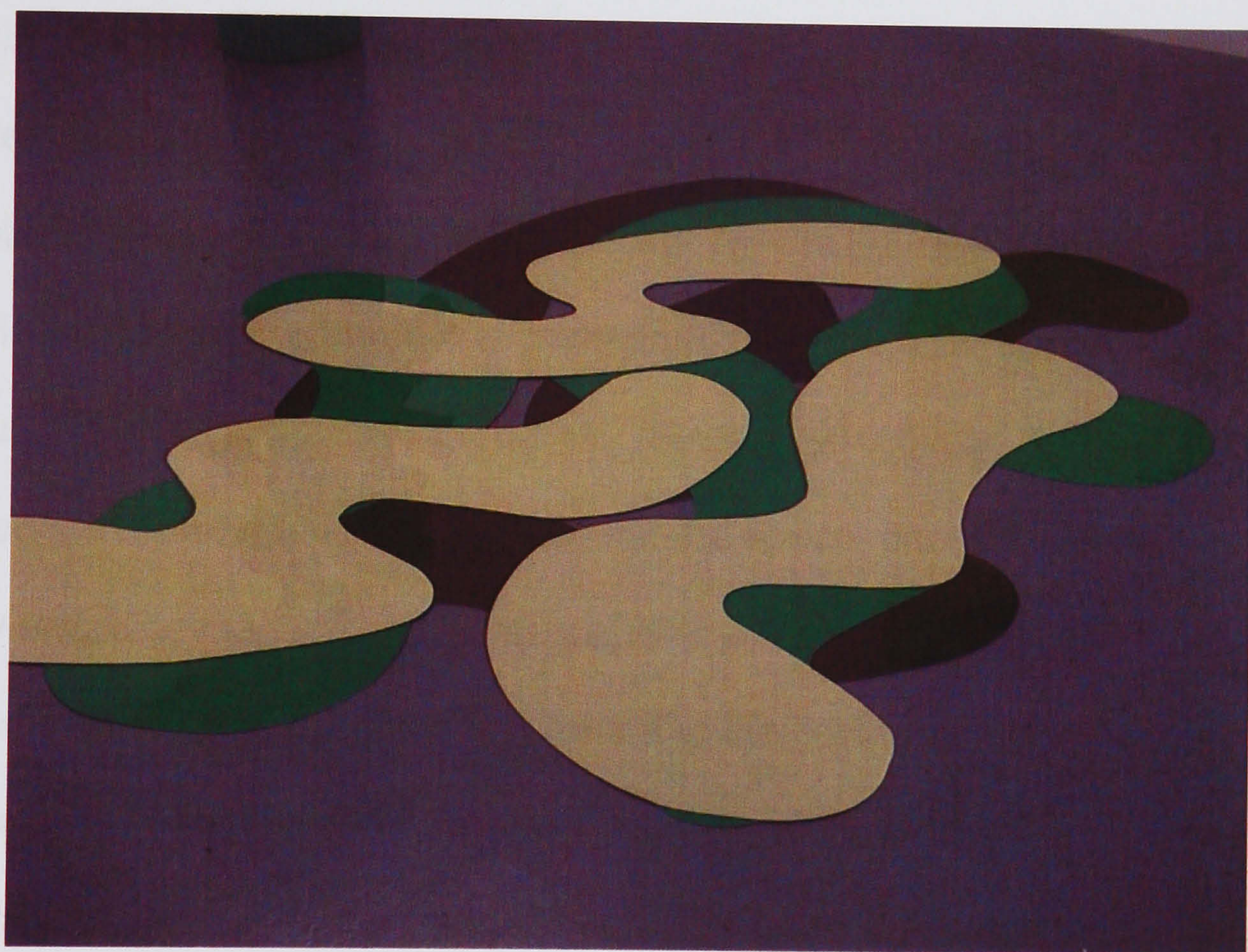
- three sheets each of three different colours. The use of the polystyrene enabled a greater physicality or presence within the material, whilst also giving a reflective finish to the surface. In terms of the integration of the individual components or forms the final work created a smoothed surface where the forms are 'blended' together creating the whole.

'Austria', was floor based (or constrained to, or by, the floor and the materials used) and it was this constraint, which affected the logistical installation of the work and also denied collaboration with the architectural surfaces within the gallery space. Importantly however the physical relationship between the viewer and the work had changed to the point where the viewer could actually walk over the work. Obviously this also affected the way in which the viewer's body would and could confront the work. Rather than a direct frontal approach to the surface the viewer could move around the work and experience the layered surfaces from a variety of different angles. The constraints evident within this piece of work were very different from the conventional wall based surface within painting for instance, but it was still physically constrained through its materiality.

In contrast to 'Austria', 'Austria II' exhibited in 'Common Fields'<sup>36</sup> at the Studio Voltaire gallery, involved both the wall and floor of the gallery space. Significantly, the wall was to be approached as a space divider or even definer to the point where the space and surfaces of the space were altered. For this to happen it was necessary to attempt to



Figure 25





destabilise the relationship between the wall and floor within the space. This was the focus for 'Austria II'; the wall and floor are now joined through their physical connection by the work. Importantly the materials had changed and by the use of vinyl, the forms could be attached to both wall and floor, logistically the materials could now start to define, or collaborate with, the surfaces that they were attached to. In effect by involving the floor and wall the corner starts to bend linking the two individual surfaces.

A later piece of work, 'Camouflage room' 2004<sup>37</sup>, was made with the aim of folding the architectural with painting, the intention was to 'join' the individual surfaces within the architectural space in a similar way to that discussed in relation to Frederick Kiesler, effectively the 'painting' component spread over and throughout the space, consequently shifting the viewers perception of the space. The tri-coloured vinyl forms were overlaid connecting the walls, the floor and the ceiling and in this way the space was intended to take on a more fluid dynamic, the edges or corners of the space (between the floor and walls or ceiling and walls) illusionistically warp or bend and it is in this way that the surface of both painting and the architectural are folded upon one another. It must be pointed out that the component of the work acting as the painting did not relate to painting through its physical materiality, rather it is through colour, form and layering - elements which can be distinguished as relating to painting - that the notion of painting is brought to the final work.



Figure 26





Essentially the final product is not to be read as painting as such; instead it can be seen as an installation, which includes the folding together through connections, made relating to surface, between architecture and painting.

The intention within the 'Camouflage room' was to start to disintegrate or dissolve the constraints imposed by the individual architectural surfaces, in order to smoothen the space and create a continual surface that amalgamates (or merges) the walls, floor, ceiling and corners. Consequently redefining the space, by changing it from a box-like (cube) space into a single surface or at least a space where the individuated surfaces were linked and the definition of their singularity could be dissolved.

As can be seen the practice develops the notions presented through the theoretical investigation, original constraints can be approached and redefined, and difficult relationships or connections can be realised and this has taken place throughout the other two chapters as well. It is important to state that the practice operates through different series of work, where theoretical propositions can be thought through practically and then rethought theoretically in order to re-approach the practice.



A number of different propositions were highlighted during the second chapter 'Territorial rupture', including the difference between techniques and the technical. In terms of the practice this notion needs to be expanded in order to highlight how different series of techniques could be used to challenge the practical (or technical) application of the work. Techniques do not relate directly to the technical manipulation of materials within the work, rather, techniques can be used to challenge the manner in which the work (painting) can be made, and this happens in a theoretical (or conceptual) sense prior to the application of the most appropriate technical methods. Instead of approaching painting as containing its own particular techniques, alternative techniques can be thought through, effectively this directly challenges the technical aspect of painting, consequently, the materials used and the form sought can be shifted. In order to explain this concept some of the techniques involved in the practice need to be discussed.

For instance, architectural techniques (that is to say propositions concerning the architectural) or philosophy can be thought through in terms of painting, and it is important to say that this method for thinking through practice is not simply a process for illustrating concepts or theoretical ideas, in contrast to this it is a way to enable different techniques to be brought into actual things. In a sense the techniques act as a 'virtual' dynamic through which different series of potential can be thought. This means that the techniques are not necessarily



prescriptive for technical processes; rather they change or shift the internal dynamic of a particular process. For example 'Monolith' (figure 27), brought together conceptual techniques from the architectural and also from painting. The combination of these techniques leads towards a new arrangement, where the final product does not illustrate techniques locatable in either painting or architecture, rather the method of thinking through these different techniques leads to new combinations of technical processes. In this way the combination of different theoretical or conceptual techniques produce particular technical approaches.

Another proposition is that of 'territory', specifically how work can be seen as pertaining to a (its own) territory, and also the consequent potential for work to be realised outside of a particular or specific territorial structure. The importance for this is to determine how painting and consequently how the practice should be understood. In order to establish whether painting has its own territory, then the idea behind both how a territory and also for that matter how painting should be perceived must be looked at, essentially this means, does painting conform to a territorial structure? Painting has been positioned as something, which has no singular paradigmatic structure, however, following Thomas Kuhn's account painting can be read as containing an 'identifiable' formation, that is to say that rather than being solely restricted to a paradigm for the construction of form, forms which conform under the title 'painting', in a slightly looser sense contain similar traits or characteristics that bear a 'family' resemblance (Kuhn 1996. pp. 45), and this is one way in which the term painting is used to



Figure 27





give the (a particular) identity to something. Effectively this way of thinking of a system, in this case painting, structures its own territory; this can be (and potentially is) a broad and relatively diverse territorial structure, without allowing painting to be defined by exact particulars or specific rules, however parameters are defined through the nature of its familiar form, and also through the forms of other things which painting is (said to be) not. From this point some of the earlier practical work ('Tent' - figure 24 - and 'Loop' for example) conformed to painting, at least to a territorial notion of painting where at the very least the specific material component of the work shared characteristics with other things that take their form under the term painting. This is fine until the practice shifts from sharing specific characteristics, or a material dependence with painting, effectively the territory must have been altered. This constitutes a change in the territorial make up, or alternatively, if the identity of the object is being questioned then the search for a particular term under which the form can be applied.

In order to discuss work like 'Circulation' 2003-4 (figure 28) and 'Leviathan's slumber' 2004-5 (figure 29), in terms of painting would effectively be an attempt to establish how the form or work has a shared resemblance with other objects that conform to the territorial notion of painting. However, by thinking through the practice in terms of Deleuze's propositions regarding territory, and this has to be understood in a relatively 'abstract' sense, the term (or identity of) painting can be moved. The work constitutes a form, which does not fit into a particular territorial structure; in contrast it has to be seen as something, which has



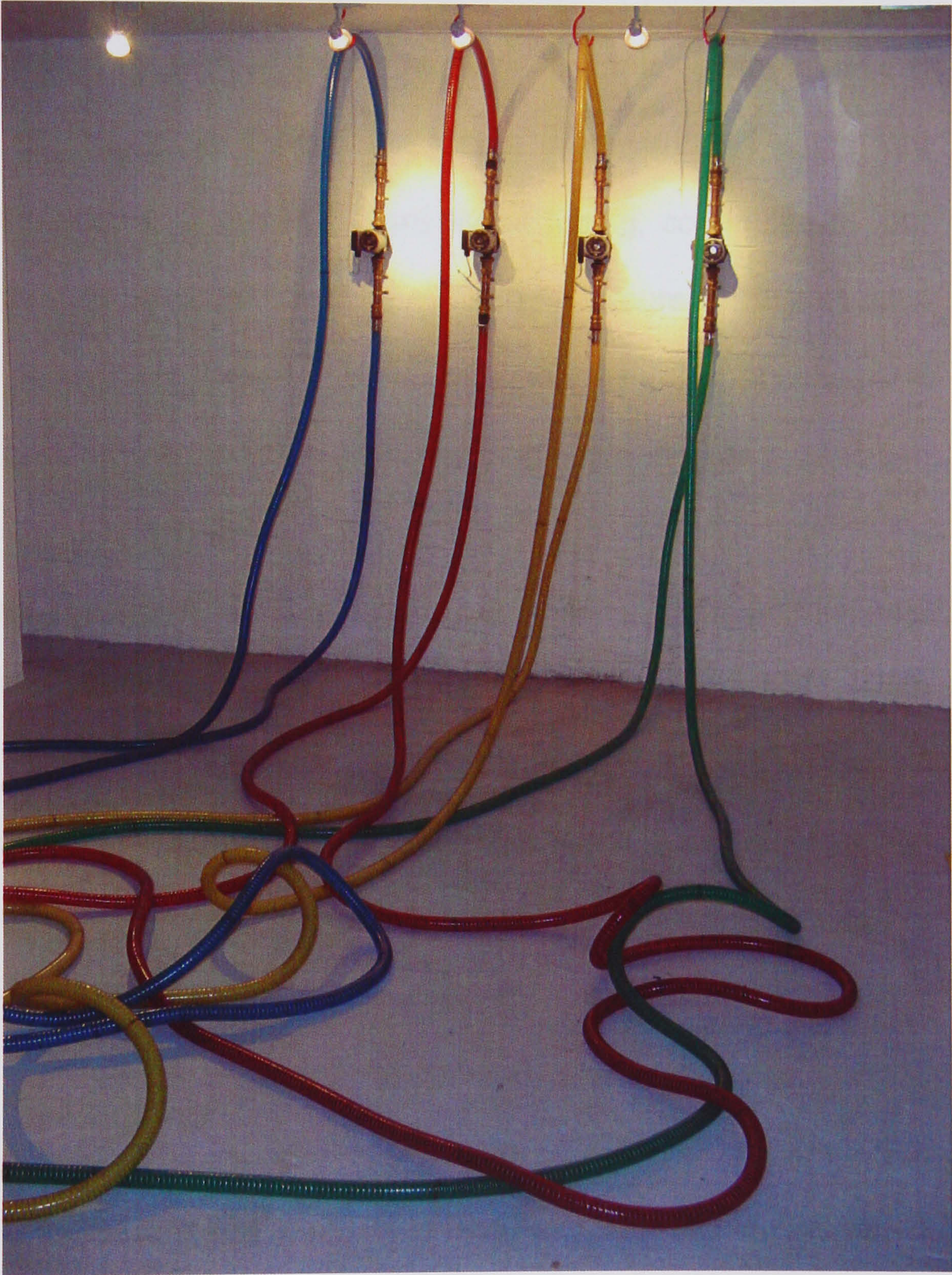
moved away from the specific nature of a singular identity. Deterritorialisation acts as Deleuze's method for enhancing movement from particular territories and also questioning identity theory, and allows specific territorial parameters to be shifted, or moved across. In this sense painting can be perceived as a part of the system, whether this links to colour, form or material (basically the traits which can be linked to painting) whilst at the same time other elements have to be considered. It is possibly wiser to consider the form as 'installation', and then debate whether installation has a territorial structure.

This could be seen as a way to link the architectural, space and painting or sculpture under one term and offer an identity for the form itself, however the dynamics of installation are extremely complex and the tangential apparatus used in the construction of potential form leads to a destabilised territory anyway. Again techniques are important here, for they distinguish different methodological approaches.

In many ways Bergson's notion of memory is important in defining a reterritorialised form, for it is within memory (the virtual) that potential can be actualised, and in this sense is bound into the perception of the form. If a reterritorialised form stems from a previous territory, and is actualised through the shifting of parameters within that original territory then memory as the movement of the virtual (the original territory) acts as a way for understanding the component elements of the form, whether this relates to the architectural or painting.



Figure 28





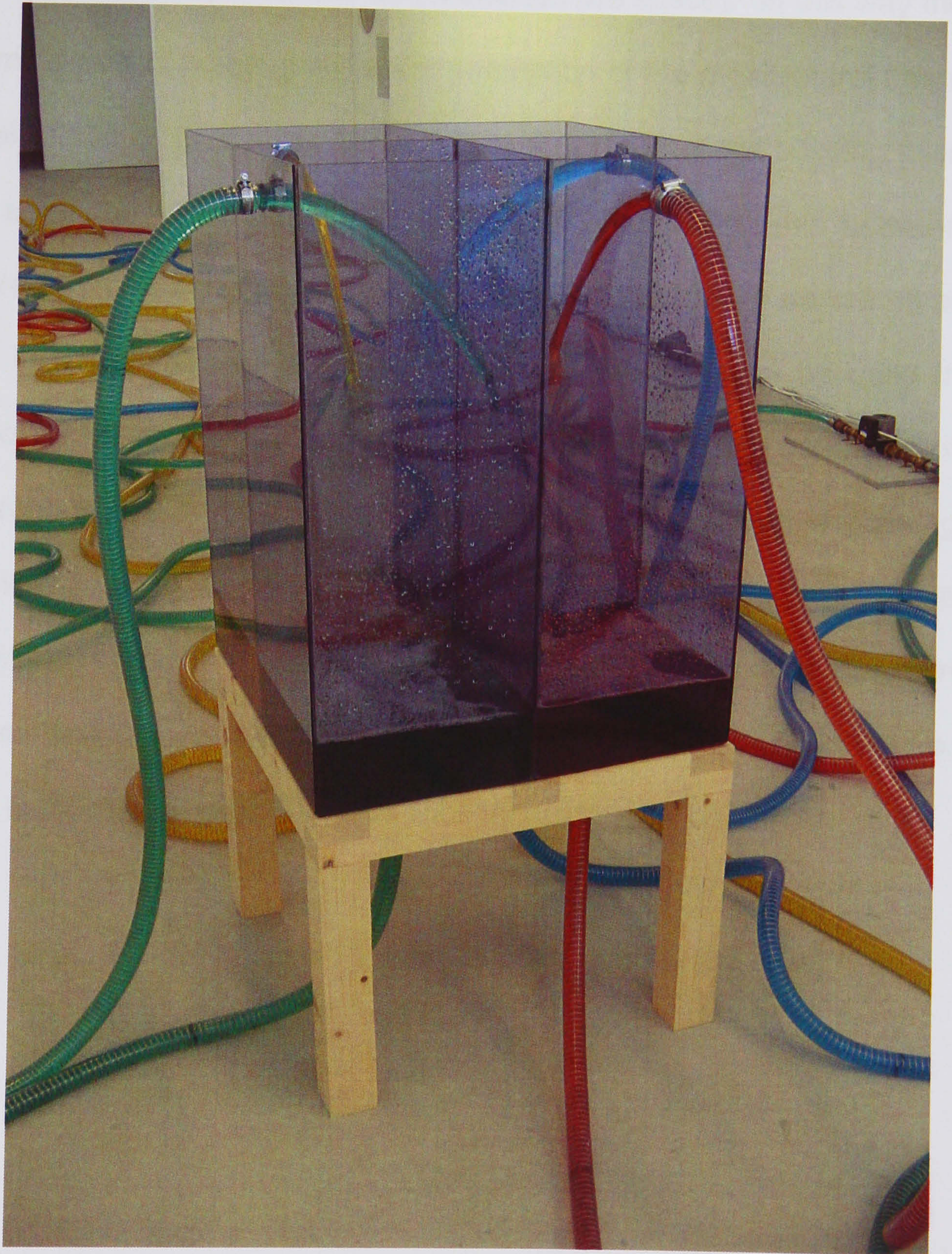
In effect different territorial components are freely distributed within the final form, which can consequently be considered as a multiplicity, because this form is not singular as it is multiple and also whilst being multiple it is also singular. Effectively as the form is perceived, different points within memory assist in the appreciation and understanding of that form. For instance, 'Circulation', which is constructed using four fifteen-metre lengths of one-inch transparent tubing, connected to four circulating pumps, through which four different colours (of water) flow. This piece of work is obviously not a painting in the traditional sense and does not conform to a territorial understanding of painting as it has been explained.

Rather it brings together different techniques related to the architectural and painting and it is through the unhinging of the constraints within which each that the form can be found. It also relies upon the shift in the parameters of the individual disciplines. In this way the work operates in a 'transborder' manner, the boundaries pertaining to each discipline are loosened and the work can traverse across them. The architectural reference that can be made within the work is based in the internal, where walls contain tubes or pipes for water, gas etc. to be pumped or flow through the building, the aim here was to bring these 'architectural' elements out into the space, which again acts as a folding from the inside to the outside.

A number of Bernard Cache's views need to be expanded upon in terms of the practice.



Figure 29





The notion of becoming-skin can be discussed in relation to the 'Camouflage room' (figure 26), where the idea of painting as a skin is shifted from its 'normal' framing device and spreads across the architectural frame (or frames which enclose the space). In this way the becoming-skin of painting shifts the perception of the architectural frame as well. As in architecture when the façade, or skin of the building folds itself upon the earth, consequently distorting the relationship between the architectural and the location in which it is placed. There are other ways in which the notion of the frame and the skin can be used in practice, for instance the deframing of the architectural, the deframing of the architectural in reference to its location, the deframing of painting and the deframing of painting in relation to its architectural site. All these possibilities contain a folded presence, the folding of one upon or within another, and this constitutes a dynamic shift in the territorial, a rupture, which instigates change and difference in the genesis of form.



### III

The final chapter, 'Open space', presented different propositions regarding space and duration and this has led to two different forms of practice, which will need to be highlighted here. The many different distinctions between space and time that were considered, particularly focusing upon Elizabeth Grosz's suggestion of considering space in the same way as Bergson's notion of duration (or time), effectively lead towards a multi-layered space, or a space that consists of multiple spaces, brought together in a similar way to the virtual and actual in terms of duration. In essence the folding of the space into multiple spaces or alternatively the folding between spaces (through the work) requires a durative time and it is this time, which folds into the spatial structure for the work. The first practical element of this chapter focused upon the succession of spaces and the integration of different spaces.

In preparation for an exhibition at Chelsea College of Art and Design during October 2003, a series of installations were made with the intention of fulfilling similar aims in terms of space and in particular an attempt to integrate three different spaces in order to create a fluid dynamic for the viewer as they pass through the spaces. Titled 'Three Rooms' the exhibition incorporated three different installations, each of which - 'Rubber-room', 'Camouflage-room' (figure 26) and 'Circulation' (figure 28) - was made in interconnecting rooms, with the intention of the spaces, at least in the viewer's movement between the spaces, creating a fluid or dynamic form of 'linkage'. Two of these installations have



previously been discussed, but it is important here to present the intention of creating three installations in joining rooms. The drawings (figure 29) help to show the intended passage from one space to another, the idea of fluidity of space and movement being gained the further the viewer moves through the three installations.

Aside from the individual importance of each installation the main aim was to create a situation in which three different forms (of installation) could challenge the viewer's perception of the spaces as they move through the rooms. However, each individual space was more successful than when considered as a whole (combining all three spaces), and whilst the general idea was for the three spaces to interact and lend a fluid dynamic to the viewer's movement through the spaces the separate ideas focused within each room split the form of the space and spatial interaction. Each installation was intended to confront the rigidity of the existing architectural space in different ways, but the main aim for each was to instil a fluid dynamic between the spaces created through the artwork and its relationship to the architecture. The connections between the different materials instigated the idea of fluidity. The idea of creating a fluid connection between the spaces became lost in the separation of the different pieces of work; spatially each installation took on the layout of each space but did not create connections between the three spaces.

The installation 'Leviathans slumber'<sup>38</sup> 2004-5 (figure 29), however was 'designed' to enable the floor space of a particular room to be literally covered with tubes containing differently coloured liquids. The viewer



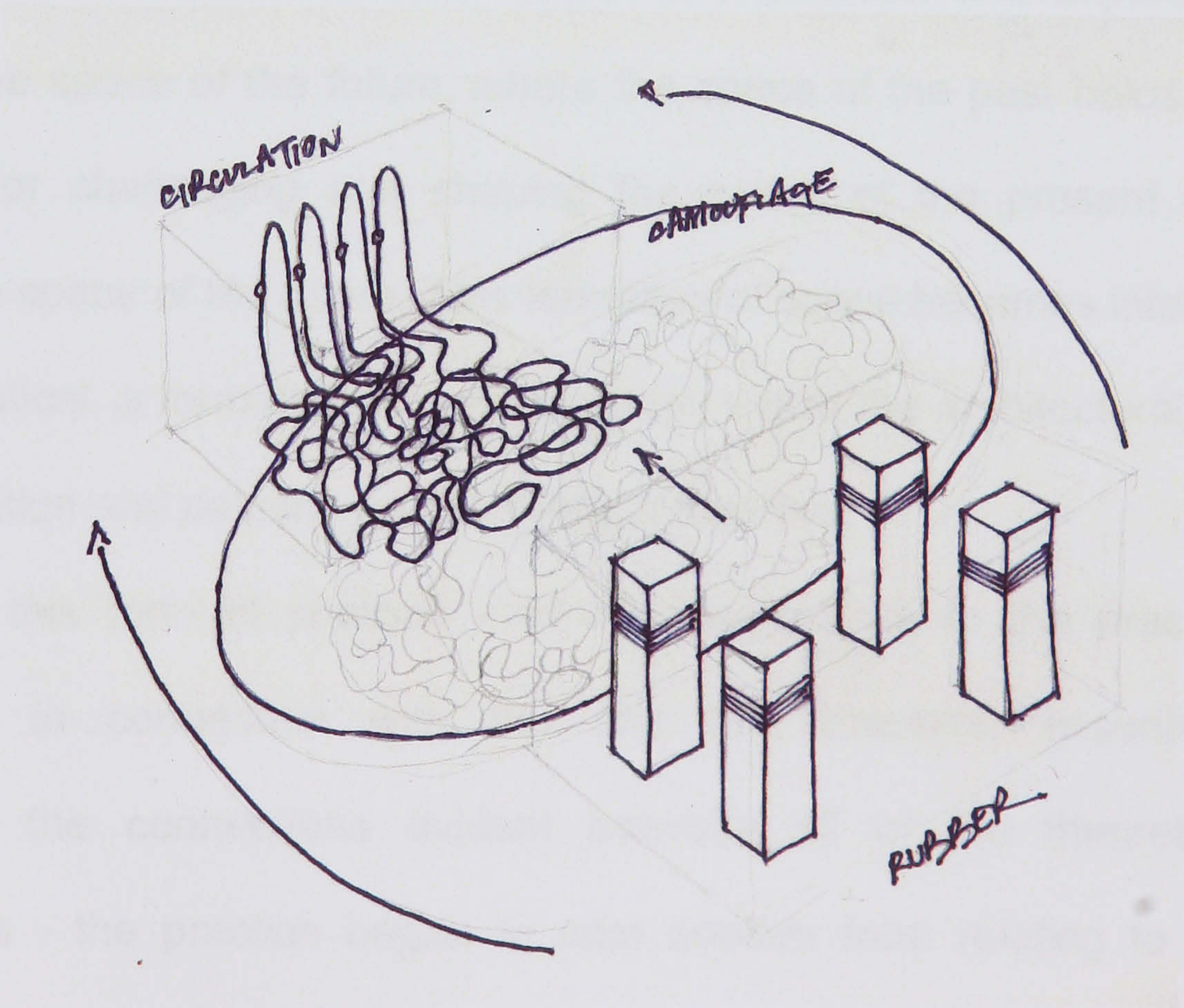
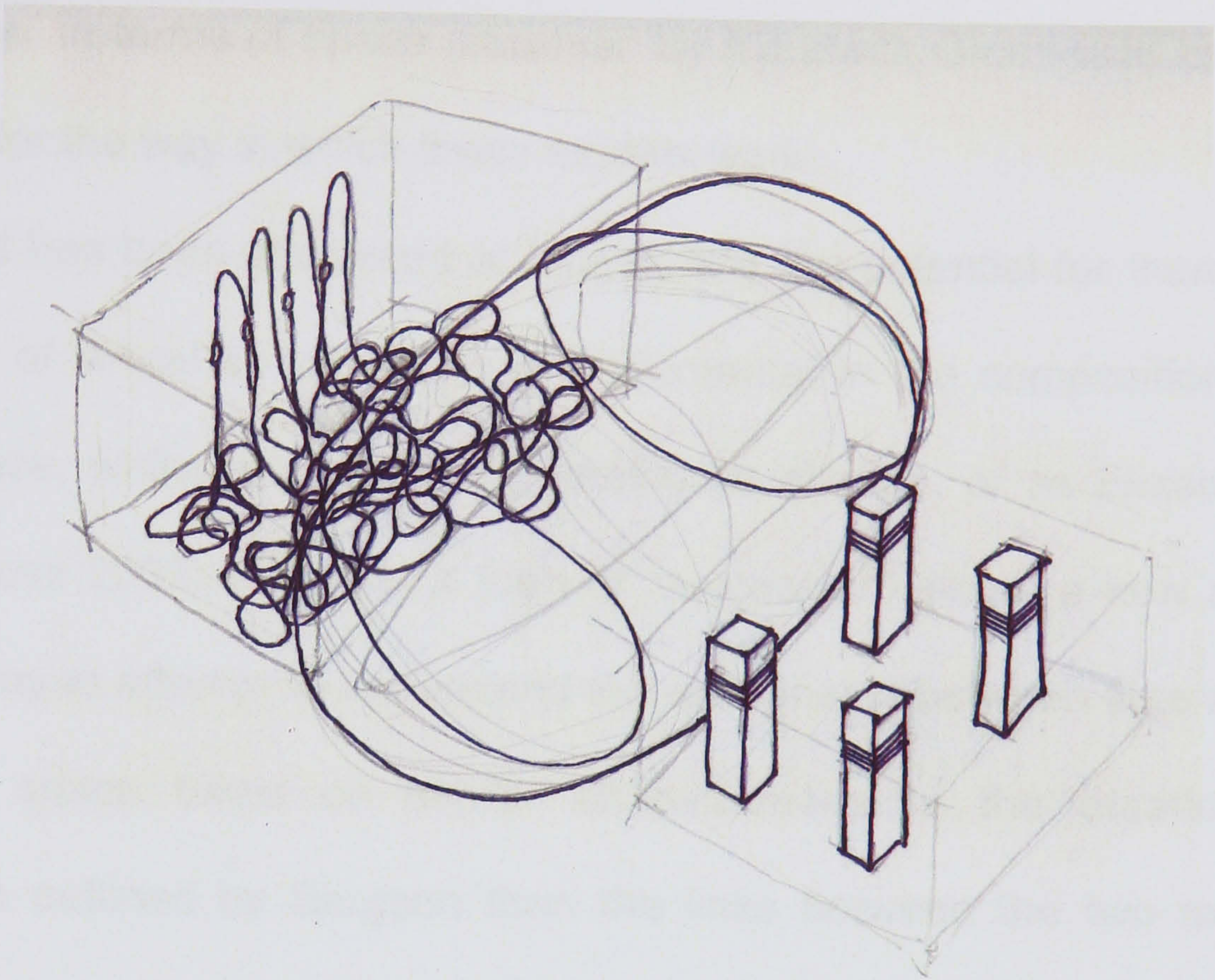
had to negotiate the tubes as they walked through the installation. One of the main objectives behind the work was to present the viewer with an installation which formed or transformed the floor or walking area of the space and in effect challenge the way in which the space could be engaged with. The placement of the central tank (or reservoir) allowed the tubes to extend out around the space through the pumps and back again to the tank. The positioning of the different elements defined the viewer's interaction with the work within the space, and the repetitive motion of the liquid enhanced the sensation of time being linked to the space of the work.

It is here that the discussion of space needs to take a different turn in terms of the practice. In particular the time element should be reconsidered and especially the notion of different forms or types of space existing at the same time and how these different types of space can be considered in terms of making practice. Importantly the emphasis within this particular form of investigation stems from painting and how painting can be reconsidered in connection with architecture and different philosophical propositions.

The actual physical dynamic between the architectural and painting (through installation) needs to be expanded and a number of practical models for integrating space and the work (as the work) present this possibility. Here the notion of the fold, smooth space and more specifically the collapsing of the painting frame into collapsed architectural frames, shifting across the individual frames of reference into the work are proposed. The form structured through this method



Figure 30





changes the spatial dynamic; in essence the space is fractured but not resolvable by framic reference, the frames are integrated, smoothly folded together in a multiplicitous configuration. The notion of a form of 'succession' in terms of space proposed by Elizabeth Grosz acts as an exemplar for the way in which these models work.

The virtual has been discussed at length, and the potential for there to be a kind of virtual space which is instrumental in the composition of actual space, whilst retaining the potential for change, or as Elizabeth Grosz (Grosz 2002) suggests a form of 'succession' allows a new and different way to attempt to understand the relationship between time and space. If space takes on similar characteristics to the durational proposition outlined by Bergson then the links between the two must change. Succession, in terms of space can be seen in a similar manner to temporal succession, in other words a contraction and expansion towards the space of the future, where the space of the past holds the potential for challenging and shaping the space of the present and forging the space of the future. This formation of space becomes integral to the practical, a formation of space through which the architectural, its site or location and painting can be brought together.

Alongside this form of practice - which directly links to the practice developed in connection with the first two chapters, essentially presenting the connections evident between all of the theoretical discussions - the practice began to take another form relating to the time/durational aspect of the research, in effect looking at the potential for painting to be considered as temporal but not through its own



materiality, but instead through video. The work came to this point through the theoretical investigation and the other forms of practice being undertaken. Video permits the work to have its own temporality, denoting and at the same time potentially shifting the idea or representation of its own (and the viewers) time. The video work was made in relation to the discussion in the final chapter on Bergson and duration.

Initially the video work related directly to the early liquid-based installations, 'Circulation', and detailed a continuous flow of bubbles. The film had been slowed to 25% of its original speed and subsequently made the bubbles appear to morph together creating a continually shifting procession of different forms within the frame. This movement within and across the frame expanded the singular static framic notion of painting. This happens within a frame and yet permits the durational aspect of what is within the frame to be relative to what is outside of the frame, alternatively by slowing the film the durative or temporal aspect of the work is highlighted creating temporal difference between what should be viewed and time outside of the frame and that which is actually being viewed.

A 'split-screen' film followed this first video, again showing bubbles but this time at real time. Each panel showed bubbles appearing from the right side of the screen in the left panel and the left from the right panel. The water had been dyed red, and the bubbles again filtered out across the screens, from the centre funnelling out across the top as they moved upwards. The bubbles once again created continually morphing forms,



although contained within a larger shifting central form, and made evident the formal aspect of the frame in relation to video. This has led to the intention to amalgamate the video work with the larger installations, incorporating the different elements generated through the theoretical investigation and actualised through the practical.

Deleuze referring to Bergson discusses the notion of the movement-image during 'Cinema 1', where he proposes that the movement-image is the duration of independent movement, that is to say that movement does not represent a whole which changes but instead a "fundamentally open whole, whose essence is constantly to 'become' or to change" (Deleuze 2002b, pp. 23), and this can be seen in relation to Bergson and duration. Rather than change forced upon a whole, the movement-image operates as an 'open' whole, the openness generating continuous change, continual becoming in a temporal situation. The films made in relation to the research, have attempted to present, through morphosis, the dynamic durational operation of the movement-image in response to Bergson and Deleuze. This happens through constant change within the image presented in the films, a becoming that never reaches a conclusion - a forming, deforming and reforming in continually different cycles.



## IV

The research has been intended to create an intrinsically interdisciplinary notion of practice; in many ways the dependence upon painting (integral to this particular research project) can be shifted through other series of potential based in different practices. The theoretical and philosophical investigations construct methodological processes for creating or achieving interdisciplinarity within, across and from different disciplines, and this has been discussed at length with regard to painting, architecture and cross-disciplinary activity. The notion of interdisciplinarity has been explored both in terms of a theoretical/philosophical and practical investigation. It can also be said that it is through the nature of the theoretical investigation that the different series of potential embedded within it can be thought through in terms of the practice. This means that the practice can be considered, from the outset, through a very different perspective - in other words the practice is not set out as a particular disciplinary practice, but rather as a way to extend beyond the limitations of disciplinarity (resolutely working within a particular form of disciplinarity). Essentially this means that the practice and the thought processes and creation involved in the practice become very different and can move across different systems (disciplines) consequently integrating different aspects, folding them together into a new form and type of practice.

The objectives, within the three main chapters, set out to consider different possibilities from a theoretical perspective and suggest



possibilities (and the potential based) within practice. As has been mentioned, the philosophical (and theoretical) discussion within the chapters is not intended as a direct method (or to generate a particular method) for creating practice, it is rather intended to offer examples for ways to think through the creation of practical work. These methods for thinking through practice constitute an intrinsically interdisciplinary practice.

In terms of this research project the link between the practice and the theory has happened at different time periods and this forms a vital component of the structure of the research. The working method formulated through the practice-based research is fundamental, or central, to the experimentation of the notion of interdisciplinary practice. The way in which the research is constructed forms a theoretical investigation, which concentrates on a philosophical methodology structuring different ways of considering painting and vitally a shift from painting where the research is not solely an internal examination of 'division and displacement'<sup>39</sup> a restructuring of the internal dynamics of the medium/discipline but instead focuses upon the integration of (or the folding across) different mediums. In other words, this has meant investigating the potential of/in different materials, in contrast to working through materials, which are thought to be specific to a particular medium.

The different practical problems that have been worked through during the research, including the video/film work<sup>40</sup>, have led to many different series of potential in terms of integration - in particular references made



linking the potential in the folding between the architectural and painting,  
including the possibility of successive spaces and what this would mean  
to the work.



## Conclusion



The focus of this research project has been to investigate a theoretical and philosophical potential, which could allow for a reterritorialisation of both painting and thinking as practices. This has happened by incorporating a number of philosophical propositions put forward by Gilles Deleuze, throughout the chapters in the second section, including a discussion of possible new alignments regarding spatiality and duration, with particular reference to architectural theory and a number of architectural projects.

The different propositions raised in connection with Gilles Deleuze, have been intended to open a different way of understanding the potential based in, or from, painting as a discipline. This has happened through a particular way of thinking within philosophy and the importance this can have in terms of art practice. One of the initial motivations for undertaking this type of research has stemmed from an investigation into the philosophical grounding of the formalist critique. The internally specific nature of formalist practices can be seen to retain the particularity of the medium itself. In order to work outside of the strictures of this method of thought it has been important to consider different philosophical propositions, which emphasise an opening out from the specificity of medium, creating the potential networking of different disciplines, often through connections made between them. This form of interdisciplinary practice is developed from the initial point of painting, in essence to see where painting can exist within a larger practical dynamic, or system. At the outset, the aim of the research was to create a position for practice in which painting could be integrated, where it did



not have to define itself from within its own formal position. The intention was to enable painting to become an interdisciplinary form, one in which it was a part of something else.

The philosophical approach has presented different series of potential, not an illustrative approach for the possible creation of practice, and it constitutes a methodological enquiry allowing for the practice to be thought through in more open terms. Effectively this switches an enquiry from the internal constitution of a medium, to questions regarding its place, spatiality and notions of duration. Not based upon the physical structure of the medium, it is rather how the medium can be retained or allowed to persist once the whole is more than (or greater than) the sum of its individual parts. This basically means that painting will remain to be part of the system, but also that its physical inclusion does not mean that painting has to be perceived in an obvious way, if at all. In fact the outcome is a system, assemblage or multiplicity in which the presence of painting may not be a physical material presence.

As mentioned in part one of the Methodology, Yves-Alain Bois in 'Painting as Model' (Bois 1990) discussed the idea of painting 'persisting', that there is no 'end-game' for painting - in relation to modernism, no final chapter, which creates absolute closure of or for the medium. Rather, there are numerous games consistently being played out within the 'match', which is painting. In essence this presents painting as an endless and open medium, even from the point of view of the medium as a specific combination of materials itself. In a similar way to Bois, the reading of painting within this thesis is not the search for the



essence of painting, although in contrast to Bois, it is also not the acceptance of painting as a specific or particular medium, instead it follows the notion that painting persists, but from a very different angle. This 'persistence' is not defined by the medium, but rather found through the integration of painting within larger systems. Persistence is not to be considered in the same manner as repetition, repetition implies the reformulation of the 'same', persistence is continuity in a similar way to repetition, but enables a greater degree of difference. This effectively constitutes a new game for painting, a game in which the aim is to cross the boundaries, which conventionally separate it from other things (or disciplines) - Thomas Kuhn's propositions regarding 'rules' in the second chapter, presented the potential for painting to be considered without being rule-based or linked to a particular paradigm. This can be seen as painting 'becoming-other' whilst retaining different, or certain/particular 'qualities'. In this way a connection with architecture shifts the architectural at the same time as painting shifts in order for it to be incorporated as well. Their amalgamation, or integration, cannot be seen within a dialectical format, it is not structured through a dialectical method. Their coming together is not a synthesis, and for that matter one element is not the antithesis of the other. In contrast to this, their connection can be seen as a metamorphosis. In this way, they (as two - of many different examples) take the shape of a multiplicitous form, one in which the internal components persist, yet are changed. An otherness created through integration. There are three vital terms to be considered here, integration, persistence and succession. Each of the terms, in their



different way, refers to the potential based in multiplicity. They each also refer to becoming, a becoming which leads out, an opening out - through the persistence of medium within integration and the succession of form and space. In many ways this links to Bergson's notion of time and duration, a splitting that creates movement, and a hinging together that creates contraction and expansion through the past, present and future. Both Bergson and Deleuze's texts regarding memory, and importantly the position of memory within a system - memory as the past, which is coterminous with the present that it informs - offer the possibility for painting to persist in a system where it is not readily identifiable as itself, indeed this is vital in terms of its larger form. This method of inclusion (or integration) creates a greater potential for painting and opens into a wider contextual position. It is from this position that painting's integration can take many different forms, for instance, as has been suggested, through its surface and the connections that can be made to the architectural surfaces it is applied to; becoming-skin. Alternatively this connection could be seen through its spatial context, where the notion of painting is deformed to such an extent that it can only be read as a series of frames (at the same time as an architectural deformation into separate frames). Another possibility is for the notion of painting to be read as a type of leakage, a spilling out into the different positions maintained by other mediums or disciplines, and yet another relates to the fold, discussed in the first chapter. This is important as it allows for a folding between many different disciplines - for example, architecture and painting, painting, philosophy and architecture.



The discussion of metamorphosis is based in the manner in which different forms (or genus) can be integrated in order to create a whole, a whole that is different to a hybridised addition of different forms, even though both methods create change. Change has been another vital component which is integral to the research, from discussing different philosophical propositions for change to Thomas Kuhn's notion of change, or revolution, regarding research and in particular paradigms. In summary it comes down to two points, the philosophical and the practical. The philosophical can be seen as a way to interpret different notions of change whilst the practical creates the form this investigation has taken.

The notion of the virtual, in response to Deleuze, is another important position, particularly in regard to painting. The concept of the virtual has been thought through from different architectural practices working with the philosophical proposition, and is introduced to the research as a potential technique for painting. As mentioned in the final chapter, the virtual - acting as potential (or different series of potential) - coexists and informs the actual whilst not being actual. It is in this way that painting can be considered as a virtual component within an interdisciplinary practice, and again this links to multiplicity, but importantly the virtual is a position, which again allows painting to persist without being or becoming the whole of the actualised form. The notion of the virtual allows painting to be considered in a very different way, from a boundaried rule-dependent specific material form, the notion of the virtual permits, along similar lines to memory, a fluctuating space for



painting where the virtual inflects, informs and deforms the actual. It is therefore a position in which painting can exist without being painting, that is to say, the notion of persistence is central to the place of painting. There are different ways in which the philosophical enquiry could be generative for the practice, not least in an illustrative sense, but the thesis has followed similar lines to those discussed by Brian Massumi (Massumi 2002. pp.17) where he suggests an 'exemplary method', through which different notions can be used as reference or examples for practice (particularly in relation to architectural projects). The important point being that many of the propositions discussed do not conform to art practice, at least that is to say that they are not actually conceived of in a practical sense regarding the constitution of art. It is in this way that the practice cannot be seen to be illustrative of the theoretical component of the thesis, and importantly that the theoretical (or philosophical) aspect of the thesis purely offers the potential for the practice to be made. However, by using the propositions as examples (or exemplary methods) for the practice, the different notions can shift the manner in which the practice is confronted.

Massumi's discussion regarding 'exemplary methods' shares similarities with Heidegger and the distinction he made between techniques and the technical; techniques being the conceptual process, or methods, which inform the technical processes involved in the making of the work. Exemplary methods and techniques allow the philosophical or theoretical to be thought through in terms of the practice without being purely



illustrative, they bring the potentiality of difference or change, and also allow different methods for approaching practice to be explored.

It is important to differentiate this method of thought from other contemporary painting practices. As has been made explicit, there is no one method or paradigmatic structure for contemporary painting practices, and this is evident through a number of artists use different mediums or technological advances within their painting practice. This can be seen for instance by the use of computer technology in the work of Monique Prieto and David Reed, machinic practices (painting machines) in the work of Roxy Paine and Natasha Kidd - and also photography in the work of Uta Barth and Gerhard Richter<sup>41</sup>. In each of these cases the artists have (at times) looked outside of painting in order to transform their work. This forms an integral part of the work, and the integration of different practices changes or adapts both the methods for painting and also the final product. This form of practice (excluding Natasha Kidd and Roxy Paine's work) clearly develops a painting practice, which expands the potential of the medium. However these different modes of thinking are different from the model that is being distinguished within this research, which is an investigation through philosophical/theoretical potential in order to create working practices indebted to painting but not bound by materiality or specificity in terms of medium. The development of this method situates painting as a virtual element, an element which itself contains the potential for change within the work through integration, in particular with different architectural possibilities.



The initial proposition regarding the redefinition or reterritorialisation of painting, moving painting into a space where it constitutes, part of, an interdisciplinary form, has had to be discussed in relation to a historical context for painting, the particular location of painting, and form itself. The vital shift in the philosophical approach to the work has created a new alignment for thinking and painting as practices, a move that allows painting to persist, without succumbing to internal and specific notions within the medium. The notion of change has led to a thinking of the new regarding painting, a repositioning of painting both as a physical practice and also as a conceptual practice, a becoming which transgresses the formal restrictions of the medium.



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<sup>1</sup> The term 'change' is discussed at greater length in the third section, but it is important to state that the term is used to identify the movement through the formalist method; this will also be discussed in terms of the dialectical method and the manner in which 'change' is created.

<sup>2</sup> In relation to Rosalind Krauss's essay 'Sculpture in the expanded field'. This essay will be critiqued at length in the practice review and in the first section of the chapter 'Open Space'.

<sup>3</sup> Hegel and the Greeks, Lecture by Martin Heidegger downloaded from the Internet page: [www.morec.com/hegelgre.htm](http://www.morec.com/hegelgre.htm)

The lecture was originally presented at the Conference of the Academy of Sciences at Heidelberg, July 26<sup>th</sup> 1958.

This lecture is unpaginated but the quotation is taken from the 8<sup>th</sup> section of the lecture.

<sup>4</sup> Andrew Benjamin also presents an interesting account of Hegel's 'vital' relationship to modernism in his text, 'Disclosing Spaces On Painting', (Benjamin 2004. pp. 65-70).

<sup>5</sup> This version of "Anti-Duhring" by Frederick Engels has been downloaded from the Internet site: [www.marxists.org/archive/marx/works/1877/anti-duhring/](http://www.marxists.org/archive/marx/works/1877/anti-duhring/)

The copy is un-paginated; hence where possible I have referred in the text to the chapter in which the quote has been taken.

The original version was published in 1877, this copy is the final version edited by Engels in 1894.

<sup>6</sup> The notion of the virtual is expanded in much greater detail in the second section of the final chapter of the thesis.

<sup>7</sup> Stasis in this context refers to the immobility of the work itself and this is dependent upon the architectural site, or the wall or ceiling.

<sup>8</sup> Again it is important to mention the fact that Alberti in the 15<sup>th</sup> Century was discussing both mural and panel painting, the shift towards canvas and support is a later convention.

<sup>9</sup> The norms of painting are discussed at length in the methodology, focusing upon 'flatness and the delimitations of that flatness' as the norms that Greenberg identifies as the essence of painting.

<sup>10</sup> Kuspit refers to the "rightness of form" in his text on Greenberg, listed below, and Greenberg writes in a discussion of Picasso from 1957, "Like any other kind of picture, a modernist one succeeds when its identity as a picture, and as a pictorial experience, shuts out the awareness of it as a physical object."

<sup>11</sup> "The main thing wrong with painting is that it is a rectangular plane placed flat against the wall. A rectangle is a shape itself; it is obviously the whole shape; it determines and limits the arrangement of whatever is on or inside of it. In work before 1946 the edges of the rectangle are a boundary, the end of the picture. The composition must react to the edges and the rectangle must be unified, but



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the shape of the rectangle is not stressed; the parts are more important, and the relationships of colour and form occur among them. In the paintings of Pollock, Rothko, Still and Newman, and more recently of Reinhardt and Noland, the rectangle is emphasised" (Judd 2003)

<sup>12</sup> "Wall drawings", Sol LeWitt.  
pp.91.

<sup>13</sup> Ibid. pp.92.

<sup>14</sup> It is important to highlight Bochner's use of a 'theory of painting' and also the positioning of anti-formalist practice 'as if' it was painting. There are also definite links between Bochner's method of practice and my own.

<sup>15</sup> "From painting to architecture", Parkett magazine. Spring 2003. pp.68.

<sup>16</sup> The term 'deterritorialisation' will be looked at in greater detail in the second chapter. The term itself initially comes from Lacanian psychoanalysis, but is used here in response to Gilles Deleuze and Félix Guattari's use of the word in 'A thousand plateaus'. Deterritorialisation effectively relates to the notion of a cross territorial shift, where movement or change can happen externally, in contrast to the internal dynamics of dialectics (in relation to Hegel).

<sup>17</sup> "Wall drawings", Sol LeWitt.  
pp.92.

<sup>18</sup> The term 'dragging back' is used to emphasise the historicity upon which a conventional thinking of painting is dependent.

<sup>19</sup> The term 'static' relates to the stationary aspect of the formal and structural within painting, in particular reference to Lasker's paintings.

<sup>20</sup> Art in America. October 1993. Exhibition review. pp. 131-2.

<sup>21</sup> "Fabian Marcaccio; a conversation". Tema Celeste. 1991.

<sup>22</sup> "Painting's historically acquired morphology as a skeleton with a skin may provide a clue to why the stretched canvas - and, by comparison with it, the unstretched canvas, the panel, the fresco and fresco-like - can persist as a place where the body may think itself - not as volume containing and occupying space but as surface and space. Similarly, its dependence on surface and support as a fundamental opposition - which means they can be collapsed into one another as well as held apart - physically reconstitutes the ideational or perceptual separation of the painting's space from that of its physical location." 'Notes on being framed by a surface', Jeremy Gilbert-Rolfe, (Ryan2002 pp.17.).

<sup>23</sup> The purpose for using the term 'thingness' relates to Heidegger's formulation of the thing, effectively generating or seeking the essence of an object.

<sup>24</sup> The question relating to the particular location and identity of painting will be analysed in greater detail in the following chapter - titled 'Territorial rupture'.



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<sup>25</sup> Although Grosz does not refer to Heidegger specifically in the text the title itself alludes to Heidegger's 'The Thing' and a number of links are identifiable between the two.

<sup>26</sup> Andrew Benjamin discusses the notion of particularity in terms of painting at length in 'Disclosing Spaces; On Painting' (Benjamin 2004).

<sup>27</sup> The 'crystal-image' and crystallisation are discussed at length later in the chapter, in relation to Bernard Cache, Gilles Deleuze and Keith Ansell Pearson.

<sup>28</sup> The relationship between the virtual and the actual is examined in greater detail in the second section of the next chapter, "Open Space".

<sup>29</sup> The Bergsonian notion of time, linked with the crystal-image of time will be discussed at greater length in the next chapter focusing upon their importance to the concept of duration.

<sup>30</sup> As discussed in 'Material Specifics – section one'.

<sup>31</sup> To suggest that the virtual is real and yet not actual raises a distinction between the real and the actual which hinges upon the possible (resemblance) and the virtual which is not the pure resemblance of the actual but rather can be seen as lines of potential which inform the actual through the becoming of what it is or will be.

<sup>32</sup> Amongst the architects interested in dealing with space in this way are Greg Lynn, please refer to either 'Animate space' in which Lynn catalogues a number of his recent architectural designs and 'Folds, bodies and blobs' in which Lynn discusses architectural theory, linking a historical understanding of the use of geometry in architecture with the new use of radical geometries (topology etc.). He also discusses at length the concept of the fold in architecture and presents practical possibilities in construction through the use of the fold in reference to Leibniz and Deleuze. Peter Eisenman is another whose interest in the concept of the fold can be seen in either R.E.Somol's 'Peter Eisenman: Diagram Diaries' (Somol 2001) and also Rosalind Krauss's 'Death of a hermeneutic phantom; materialisation of the sign in the work of Peter Eisenman' (Krauss 1998).

Other texts referring to this particular attitude towards space can be found in 'Folds, blobs and boxes' (Rosa 2001) and 'Hybrid Space' (Zellner 1999).

<sup>33</sup> For an expanded discussion dealing with concepts of 'virtuality', in connection with Deleuze, at greater length see Manuel De Landa "Intensive Science and Virtual Philosophy", Continuum, London, 2002. Here the mathematical connection of the virtual and its relationship with philosophy is focused upon. Other texts include Brian Massumi's philosophical approach to the question of the virtual in "Parables of the virtual; movement, affect, sensation", Duke University Press, Durham and London 2002. Also refer to Keith Ansell-Pearson's recent book "Philosophy and the adventure of the virtual; Bergson and the time of life", Routledge, London and New York, 2002. Ansell-Pearson follows his previous text "Germinal Life", 1999, by questioning the importance of the virtual, explaining its importance to Bergson and subsequently to Deleuze. Other texts include "Constructions" by John Rajchman and in relation to architecture the publication "Any 23".



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<sup>34</sup> All references to Claudia Mongini are taken from the internet, the web address is;

[http://pages.akbild.ac/at/aethetik/contrib/claudia\\_03.html](http://pages.akbild.ac/at/aethetik/contrib/claudia_03.html)

<sup>35</sup> 'Other Than', group exhibition. MOT Gallery, London. March-April 2003.

<sup>36</sup> 'Common Fields', group exhibition. Studio Voltaire, London. October 2003.

<sup>37</sup> 'Three rooms', solo exhibition, Chelsea College of Art and Design, 2004.

<sup>38</sup> 'Leviathans slumber' was initially exhibited at Chelsea College of Art and Design and then at the 'Ebb and Flow' group exhibition at Three Colts Gallery, Bethnal Green London in 2005.

<sup>39</sup> These terms are used in reference and response to the exhibition titled 'As Painting: Division and Displacement', curated by Philip Armstrong, Laura Lisbon and Stephen Melville.

<sup>40</sup> A number of film pieces have been made over the last two years, two of which have been exhibited including the first (exhibited alongside 'Leviathans slumber'), which was a recording of bubbles rising up through water, dramatically slowed down to 25% of the original speed. This distorted both the sound and image, meaning that each individual bubble morphed through different forms as it rises up towards the top. The focus of the work was on shape (or form) change/shifting.

The second film piece, exhibited at the point of the viva, was a split screen reusing the idea behind the 'bubble' film but this time not reducing the speed and also adding colour to the work, the left side red and the right blue – the bubbles rising from the left side of each screen. This piece is currently being reworked focusing upon a single colour and also the bubbles rising from the centre and spreading out across the split screen. The film work is also being thought through in order to see if it can be incorporated actually within the installations rather than solely as a separate thing.

<sup>41</sup> For a more detailed discussion of these different modes for practice refer to 'Painting in the age of artificial intelligence' Ed. David Moos (Moos 1996) and 'Beauty and the contemporary sublime' Jeremy Gilbert Rolfe, Allworth Press, 1999.